THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner

February 2002
Vol. 5, No. 4

Special Issue: LF Theater Report

Last month we noted the dramatic increase in new LF films expected in 2002. Although LF production is at record levels, the same cannot be said of LF theater construction.

In this special report on theaters we find that, on the contrary, 2001 had the lowest level of LF theater growth in 24 years. We can expect a moderate recovery in 2002, but the LF theater building boom of the late 1990s is clearly over and is not likely to be repeated in the near future.

After record growth in 1998 and 1999, fueled by the building frenzy of North American commercial exhibitors, the downturn began in 2000 (*see LFX March 2001*) when the number of LF theaters increased by only 8.2%, down from nearly 16% in both of the previous two years. Although the 2000 total of 39 new theaters was second only to 1999's record of 44, when the effect of an unprecedented 14 closures in 2000 is taken into account, the net increase of 25 on a prior base of 306 theaters is much less impressive.

In 2001 growth fell even further. Twenty-seven new theaters opened, but eight closed, for a net increase of only 19, bringing the total inventory of LF theaters operating on Dec. 31, 2001 to 350. This represents an increase of 5.7% over the previous year, the worst performance in the industry's 30-year history, excluding only three early years (1972, 1974, 1977) in which no theaters were built.

In absolute numbers, 2001's 19 is the second-lowest increase in ten years, after 1997 with 14. The average since 1991 has been 25.

2001 by the numbers

The 2001 breakdown is as follows:

Table 1 **LF Theaters in 2001**

	Opened	*Closed*	*Net*
Commercial	6	3	3
Multiplex	9	3	6
Theme Park	1	2	-1
Institutional	11	-	11
Total	**27**	**8**	**19**

Table 1 on page 6 shows a more detailed breakdown, comparing the totals at the end of 2000 to those at the end of 2001.

From this we see that **IMAX South Africa**'s opening of three new theaters last year more than doubled the LF inventory of the whole continent; that Europe boosted its total by 7.5%; that North America mirrored the world's 5.7% increase; and that the Middle East and South America were unchanged with two and three theaters respectively.

The table also shows the progress of the three LF formats. With a net increase of seven theaters, 15/70 installations in-

*(See **THEATERS** on page 6)*

Inside *LF Examiner*

Shindler's Site	2
Proposal to GSTA: Palmer & Ormston	3
The Mailbox	3
The Biz: Film Stock, Deals, Personnel	4–5
Peter Crane: Disney First Meets Imax	**10**
In Production	14–15
Box Office data	16-17
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

Treasure Planet

Disney animated film to open in LF & 35mm simultaneously Nov. 27

Walt Disney Pictures announced in late January that it will release its holiday 2002 animated feature, ***Treasure Planet***, simultaneously to conventional 35mm and giant-screen theaters on Nov. 27. This will be the first time any film has been released day-and-date in LF and 35mm.

Treasure Planet joins an extremely heavy slate of LF releases (*see LFX January 2001*), and will be competing against at least a dozen new institutionally oriented films, as well as commercial fare such as **James Cameron**'s ***Ghosts of the Abyss***, **Imax Corporation**'s 3D animated release ***Santa Vs. The Snowman***, and Disney's own live-action LF release, ***The Young Black Stallion***. The latter, to be produced by **Frank Marshall** and **Kathleen Kennedy**, starts shooting in March and is set to open in fall 2002. And a month after *Treasure Planet* opens, the LF edition of ***The Lion King*** comes out.

Treasure Planet is a futuristic retelling of Robert Louis Stevenson's *Treasure Island*, and stars the voices of **Emma Thompson**, **David Hyde Pierce**, and **Martin Short**. It is directed by **John Musker** and **Ron Clements**. Disney's **Don Hahn** is overseeing the LF edition, as he did for ***Fantasia/2000*** and ***Beauty and the Beast*** and will for *The Lion King*.

The simultaneous release raises a number of interesting questions. Will substantial numbers of viewers choose the LF version over the 35mm? Will multiplexes with LF theaters book the film in both formats at the same theater? Doing so could lead to buyer confusion and show

*(See **TREASURE** on page 3)*

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LF examiner
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

February 2002
Volume 5, Number 4

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Peter Crane
Marty Shindler
Randy Ormston
Chris Palmer

Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US$327
Outside North America: US$377
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@cinergetics.com

© 2002 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.
Individuals and organizations wishing to reprint articles from *LF Examiner* should call our offices for permission, which is usually given.
The opinions of contributors are not necessarily those of *LF Examiner* or its parent company, Cinergetics. LLC.
Trademarks referred to in *LF Examiner* are the property of their respective owners.

Classified Advertising
is accepted in the category of Employment.
The rate for organizations to post job opening announcements is US$0.50 per word.
There is no charge for individuals to post an ad in the "Position Sought" category.

Shindler's Site

by Marty Shindler

A.D.D.

I have seen them. You have, too, most likely. They lurk in hallways at LF industry conferences.

Some know they have been stricken and openly discuss the effect on their work. Others who have it may not have been diagnosed yet. Some have it but are in denial. Some of those who recognize the symptoms are not sure what to do and may simply accept the status quo.

In the past it was not talked about publicly. Some felt ashamed, believing they were the only ones afflicted, thinking perhaps that to mention it might brand them with a scarlet letter. But in today's world of easily shared information, those who speak up win a red badge of courage.

Whether it is discussed or not, a virus is running amok, perhaps at epidemic proportions. No one is quite sure. It is **Attendance Deficit Disorder** or ADD.

The attendance drop referred to in the January 2002 issue of *LF Examiner* is startling, but perhaps not so surprising. It closely mirrors the data I reported in the GSTA Economic Impact Study, in which 55% of responding institutional theaters reported decreased attendance over the previous three years.

Adding in *LF Examiner*'s data, the downward trend is now four years in duration. If more information was available, would we see a five- or six-year trend? Clearly the drop in attendance must be turned around before it is too late.

The events of September 2001 have obviously had a negative impact. Theme parks and the travel industry as a whole have experienced a slowdown, but both will pull out of the slump in due time. Both had reasonable growth trends early in 2001 and before. This is a hiccup on their radar, not a trend.

In 2000 and 2001 the mainstream film business was in serious financial trouble due to dramatic overbuilding, even while box office and attendance were growing. But this growth was not enough to offset the significant capital expenditures.

Hollywood actually experienced record box office and attendance in 2001 in North America. While there is some way to go before they completely recover, most of the multiplexes' reorganizations are complete, and 2002 is expected to be a profitable year for several of them.

Fortunately, a cure is available for the LF industry, although like a bad-tasting medicine, it may be good for us even though it's no fun going down. It is time to accept the cure before it is too late and to put stringent measures in place.

Here are a few suggestions:

Expand the audience. Easier said than done. Revisit all marketing budgets, at the distributor and exhibitor levels. Marketing beyond the usual target audiences is a must. I still chuckle when I recall the sensational efforts of the **Brooklyn Museum of Art** to attract more people (reminder: elephant dung). While I don't suggest the LF industry go to that extreme, it is time for new ideas. Let's think out of the box. Maybe there could be a GSTA MAC award for the most outrageous marketing concept.

Film selection. It's time to expand the types and numbers of films. Repeat business is a *must*. Film buyers are often seen as gate keepers who buy films they *think* the audience wants to see instead of those the people *really* want to see. Where topic testing is used, do it out on Main Street, not as part of an exit poll of visitors already in the museum?

Value. Some of those with ADD say that the LF film's higher ticket price is worth it. Apparently audiences disagree. They vote with their pocketbooks. New pricing structures can have a positive impact, especially when publicized.

Economics. My favorite topic. Regular readers know where I stand on the many components of the economic model, whether you agree or not. Fact is, fixing some of the economics can be an effective remedy for ADD. Keep the statistics that have been reported in mind.

For instance, the Economic Impact Study survey asked for the ideal number of films on a theater's schedule. Forty-four percent of institutions reported that one or two at a time was ideal. None of the commercial theaters gave that answer. The institutions' decline in attendance and rise in ticket prices suggests to me that there is a correlation here.

The January issue of *LF Examiner* detailed the releases coming in 2002. Many are refreshingly innovative in approach. The good news is several of them come out in the spring.

The release of ***Santa Vs. The Snowman***, ***Treasure Planet***, and ***The Lion King*** within a few months may be seen as competitive in some circles, but if parlayed correctly, they could increase attendance.

Did you see more than one Hollywood film this past holiday season? With the wide selection that was available, many people saw several films. Box office data support this fact. Why not make it traditional for families to come to your LF theater several times during the holidays, as well as at other times of the year? Once is not enough.

The Number One economic priority in exhibition is attendance. Without the ticket-buying customer, nothing else matters. Attracting and retaining the customer is the goal. It is expensive to run a theater and unlike the commercial exhibition chains, institutions don't have the option of a major financial reorganization. Large fixed costs can only be offset by growth in attendance.

Can ADD victims be cured? New film product alone may not be sufficient, but in combination with other remedies we can get started. But first one must acknowledge the disorder and want to be cured.

Marty Shindler is CEO of The Shindler Perspective, Inc. an organization specializing in providing a business perspective to creative, technology and emerging companies. Marty may be reached at Marty@iShindler.com.

Carpe Diem: A Proposal for GSTA

by Chris Palmer and Randy Ormston

Many institutional giant-screen theaters are noting a concern expressed by their audiences that the IMAX brand has been diluted and confused by the changing dimensions of the industry.

The innovative founders of **Imax Corporation** were documentary film makers. They created the most immersive, you-are-there medium ever, and museums, science centers, and world's fairs became the natural venues for this new technology. For decades, the IMAX Experience® was both the giant screen *and* the non-fiction entertainment experience of documentaries. They were synonymous.

Then Imax got new owners who expanded into multiplexes with "mini" IMAX theaters and courted the major studios to create fictional films in the medium. Cinemas played 35mm films on their giant screens, and a new group of independent producers saw the medium as another entertainment technology. The experiment continues as films emerge that some exhibitors feel are not suitable for their family audiences. The IMAX technology has become distinct from the content that once defined it. Things change.

Institutional theaters need to be able to assure their audiences that what they are showing on their giant screen is family-acceptable non-fiction entertainment. So, *carpe diem*!

The authors propose that the **Giant Screen Theater Association**, with its informal education mandate and an institutional membership, create its own Seal. It would be a tool to help the consumer make an informed choice for fun family entertainment at either an institution or a cineplex. A Seal that would be used exclusively for family-oriented non-fiction entertainment for the giant screen.

Models

There are two models that we might use as inspiration: **Disney** and the Oscar.®

The Walt Disney name has a cachet

*(see **PROPOSAL** on page 13)*

*(from **TREASURE** on page 1)*

jumping (i.e. buying the lower-priced conventional ticket, but going into the LF house). *Treasure Planet* will provide an unprecedented view of public awareness of, and degree of preference for, giant-screen presentations. However, unless Disney chooses to report separate LF and 35mm grosses, the LF industry in general will not benefit from this knowledge.

Eisner on Disney's LF strategy

In a Jan. 31 conference call with investors on **Disney**'s first-quarter fiscal 2002 earnings, CEO **Michael Eisner** spoke of the company's plans for LF releases.

"The whole strategy on IMAX frankly is, first we did ***Fantasia*** **[*2000*]**, which...did more than $60 million box office. We anticipate something like that for ***Beauty and the Beast***.

"We're doing an X-Games IMAX release and then we're doing something we've never done before...**[*Young*] *Black Stallion***, which is a story-form original movie; negative cost of about $5 million, for IMAX. And we think this is a new business that, [if] we keep the negative cost in the area that I talked about, could really be some of the most profitable things we do. Which would be consistent with our direct-to-video and other things that we've done that are off the traditional 35mm film distribution."

The Mailbox

Dear editor,

I just read your Films of 2002 issue (*LFX, January 2002*). Is it just me, or am I the only one who does not share your excitement at our industry's future product palette?

Commercial LF theaters cannot survive on educational films alone. We are at a total loss for 3D and 2D entertainment material. You cite five 3D films for 2002 (not including *Santa vs. the Snowman*, a seasonal product). It is very questionable if Cameron's *Ghosts of the Abyss* will be finished by the fall, but even if it is, it will definitely not be ready for non-English-speaking territories [until later]. The only 3D film worth discussing is *Space Station. Virtual Actors* looks promising, but will most likely be a niche product; it is questionable if two copies could survive in a competitive marketplace. nWave has a terrific track record but to date nothing has been seen on *SOS Planet*. Who knows when it will arrive?

Your enamored attitude toward the BVI [Buena Vista International, i.e. Disney] palette leaves me in shock. Outside the U.S., no one is interested in seeing re-released 35mm animation "classics" on the 15/70 (or 8/70) screen, and definitely not for four or five months solid. The fact that *Shrek* could/would/should come to our LF theaters is not at all interesting.

What is even more alarming is the fact that BVI feels they need to release their films with exclusive contracts. Outside the U.S. they have had little success with this business plan. Unfortunately, they also plan on releasing *Ultimate X* (and most likely their other future non-animation LF product) with exclusivity requirements (four months, 100%, etc). What disturbs me even more is that LF film buyers (mostly in the U.S.) are signing these contracts. BV is ruining the distribution business for commercial theaters and for other LF producers and distributors. They don't seem to care if theaters outside the U.S. buy their films or not. This is an alarming development.

What theaters need more than new product are innovative ways to finance new film selection. As long as theaters are forced to purchase prints that they eventually do not own, it will difficult to have long-term financial success. This, coupled with a total lack of IMAX and LF branding outside the States, puts commercial LF theaters in a serious bind.

–PKay Krieg
LF film buyer and consultant for CineStar Imax Berlin, Imax Bochum, Imax Frankfurt

Regal clears Chapter 11, merges with United Artists, Edwards

On Jan. 30, **Regal Cinemas Inc.** announced that it had emerged from voluntary Chapter 11 bankruptcy under the terms of a prepackaged reorganization plan put together by a partnership led by Denver billionaire **Philip Anschutz** (*see The Biz, LFX November 2001*). The chain, already the largest in the U.S. with 3,660 screens, will merge with **United Artists Theatres** and **Edwards Theatres Circuit, Inc.**, which were acquired by Anschutz in similar proceedings last year.

The new chain will have nearly 6,000 conventional screens — about 20% of the U.S. total — and 13 LF theaters, almost 40% of U.S. multiplex LF screens and 7.5% of all U.S. LF theaters. It will thus supplant Imax Corp. (with ten owned-and-operated theaters) as the world's largest giant-screen exhibitor.

The merged organization will be headed by Regal CEO and founder **Mike Campbell**. UA CEO **Kurt Hall** will head a new (as yet unnamed) company that will focus on advertising, digital strategy, and satellite networks.

The fate of Regal's seven IMAX theaters remains unclear. Although many observers expected the company to follow Edwards' lead and use the bankruptcy process to reject its IMAX leases, then convert the theaters to less costly 8/70 systems, the theaters opened ***Beauty and the Beast*** on Jan. 1. *LFX* has learned that **Imax Corp.**, which had stopped servicing the Regal systems, presumably for non-payment of fees, has resumed support for the projectors. We have also noted signs that Regal could still be considering conversion. Neither company would comment, although a spokesperson for Imax said that discussions with Regal are "ongoing."

The Knoxville-based Regal organization will manage the merged company, and massive layoffs are expected at the UA's Denver headquarters and the Los Angeles offices of Edwards. A source familiar with the situation told *LFX* that that existing theaters will probably continue to operate under the Edwards and UA brands.

Merged Regal Cinemas' LF Roster

Regal		
Buffalo, NY	IMAX 3D/SR	15/70
Buford (Atlanta), GA	IMAX 3D	15/70
Dublin, CA	IMAX 3D	15/70
Lincolnshire (Chicago), IL	IMAX 3D	15/70
Nashville, TN	IMAX 3D	15/70
New Rochelle, NY	IMAX 3D	15/70
Tampa, FL (joint venture)	IMAX 3D/SR	15/70
Edwards		
Houston, TX	Kinoton	8/70
Irvine, CA	Kinoton	8/70
Ontario, CA	Kinoton	8/70
Valencia, CA	Kinoton	8/70
United Artists		
Denver, CO	Westrex	8/70
King of Prussia (Philadelphia) PA	Westrex	8/70

Imax shares jump after debt buy

As reported here last month, in January **Imax Corporation** bought back US$42 million in debt for about one-third of face value, following a similar purchase of $48 million in debt in October (*see The Biz, LFX November 2001*).

On the day of the announcement, Imax stock, which had been trading around $2.00 for the previous two months, shot up to over $4.00 before closing at $3.74. Since then it has hovered around $3.20.

The company will report its fourth-quarter and year-end results in the middle of March.

Iwerks, SimEx complete merger

On Jan. 9, Toronto's **SimEx** and Burbank, CA-based **Iwerks Entertainment** announced that they had concluded the merger announced last February. According to SimEx, 3,554,301 shares of Iwerks were canceled and converted to the equivalent of US$0.63 cash per share.

The combined companies service over 200 attraction venues and hold a library of more than 100 titles.

AMC may buy Cinemark

A January report by Mark Cecil for Securities Data Publishing speculates that theater chain **AMC Entertainment Corp.** could be preparing to acquire another exhibitor, following its recent purchase of General Cinemas Theaters. **Cinemark USA** and Hoyt's Cinemas Ltd. are named as possible targets. Although none of the other companies has any involvement in LF, Cinemark owns five IMAX theaters.

LFX recently learned that although Cinemark's 1997 signing deal with Imax provided for as many as 13 theaters and Cinemark had identified the cities (including Sao Paolo, Brazil, and Buenos Aires, Argentina) that would get the systems, the companies now no longer plan to build the eight remaining theaters.

Showscan to be liquidated

Showscan Entertainment will be dissolved under Chapter 7 proceedings after failing in December to satisfy a California bankruptcy judge of the soundness of its Chapter 11 reorganization plan. The company's physical assets will revert to **Octograph**, a Korean company that had invested in the Los Angeles motion simulation company.

Showscan's library of nearly 70 films, most in its patented 5/70/60fps format (including ***New Magic***, the revolutionary premiere film directed by **Douglas Trumbull**, inventor of the system), will be sold at auction by a trustee on Feb. 20. Interested parties should contact Peter Anderson at Roquemore, Pringle & Moore at the address listed in the directory on page 26.

President **Russell Chesley** tells *LFX* that at its dissolution, Showscan employed some 20 full-time and part-time employ-

THE BIZ

DEALS

ees. The basic patents on the 60fps system will expire in 2003.

Smithsonian to get third IMAX

The **Smithsonian**'s **National Air and Space Museum**'s extension facility at Dulles Airport in Virginia, expected to open in December 2003, will have an IMAX 2D theater, according to a January **Imax Corporation** press release.

The company also announced that the 26-year-old IMAX projector (serial number 6) at NASM's downtown Washington, DC, museum will be replaced this month with an SR 3D system. The conversion, which closed the theater from early January through mid-February, is being funded by **Lockheed Martin**, sponsor of five LF space films. The donation will reportedly earn Lockheed Martin naming rights for the theater which, since opening in 1976, has been named for **Samuel P. Langley**, an aviation pioneer and the first secretary of the Smithsonian.

NASM will hold the world premiere of Imax's 3D film ***Space Station*** on April 17.

The Smithsonian's second IMAX theater was the **Samuel C. Johnson IMAX 3D Theatre** at the **National Museum of Natural History**, also in Washington, DC.

Rigaud to make LF *Trains*

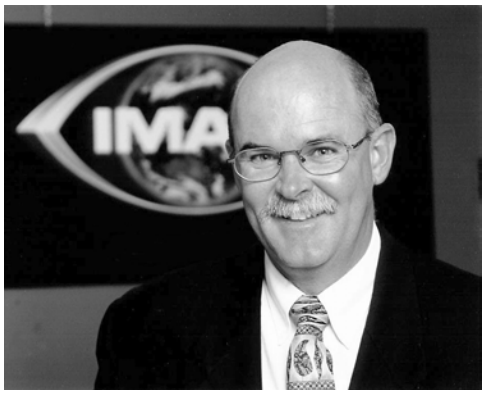
France's **Rigaud Production** has concluded agreements with several partners to produce ***Trains***. Montreal's **Totale Fiction** and Tokyo's **Cinema Japan** will co-produce. South Africa's **Movie Makers** and **Industrial Development Corporation** have given financial support to the project, as have **La Géode** in Paris and the **Swiss Museum of Transport and Communication** in Lucerne.

The film will be directed by **Pierre Willemin** and produced by **Dominique Rigaud**, and is expected to be shot on location in China, South Africa, India, Japan, Europe, and North and South America for release in mid-2003. More information is available at www.trains-film.com.

PERSONNEL

Yates at Jordan's Furniture IMAX

Nicholas Yates has joined **Jordan's Furniture** in Natick, MA, where he will develop the company's IMAX theaters. As reported here last year (*see Shorts, LFX April 2001*), the unconventional owners, brothers **Barry** and **Eliot Tatelman**, have made furniture shopping in the Boston area more like a visit to a theme park, placing attractions like **Iwerks** motion simulators and ice cream parlors in their four stores. The Natick store's IMAX 3D SR theater will open in May, and Yates will oversee that and as many as two more theaters in other stores over the next three years.



Nicholas Yates

Yates, a native New Zealander, comes to Jordan's from Auckland, where he launched and managed the **IMAX New Zealand** theater, at first under original owner **Cinema Plus**, and later under present owner **Force Ltd.** Prior to that he worked in shopping center development for New Zealand's St. Luke's Group, and before that he spent ten years in the tourism and travel industry.

Yates holds degrees in communications and public relations from Chapman College in California and the University of California.

Beyak at Calgary law firm

Peter Beyak, producer of ***Extreme***, has joined Borden Ladner Gervais LLP, a Calgary, AB, law firm, where he will be national coordinator of the firm's National Entertainment Law Group. Before making the film, Beyak practiced general corporate and commercial law in Calgary. He holds a law degree from the University of Alberta, an MBA from Arizona State University, and a bachelor's from the University of Calgary.

France's high speed train, the TGV, will be featured in Rigaud's Trains.

2001 Had Weakest LF Theater Growth in 25 years

*(from **THEATERS** on page 1)*

creased by 3.1% to 232. However, by installing a single 10/70 Astrovision system in Koriyama, Japan, last year, **Goto Optical Manufacturing Co.** was able to boost the total of its 10/70 systems (all sited in Asia) by 4% to 26.

Most noteworthy is the dramatic growth in 8/70 theaters: a worldwide increase of almost 14%, from 81 to 92. In North America, 8/70 experienced a jump of almost 30%, from 31 to 40 systems installed. This is largely due to conversions from 15/70.

Format conversions

Just as 2000 saw the first substantial number of LF theater closings, 2001 was the first year in which a significant number of theaters were switched from one format to another. Before last year, the only LF theater to be converted was the former IMAX theater in Gatlinburg, TN, which became a **MegaSystems** 8/70 theater in 1998. It closed in 2000 and was briefly operated as an IMAX in the summer of 2001 (*see Shorts, LFX August 2001*) before closing again (this time for good, according to owner **Kevin Foley**). This also makes it the first, and so far only, theater to be converted twice.

But Gatlinburg was one of ten theaters to switch projection systems in the past 12 months. As reported here last year (*see The Biz, LFX December 2001*) **Edwards Theatres** has converted four of its former IMAX theaters to **Kinoton** 8/70 projection, and the **Muvico** IMAX in Orlando, FL, has been equipped with a MegaSystems 8/70 projector. **United Artists** briefly operated IMAX theaters in Denver, CO, and King of Prussia, PA, that are now using **Westrex** 8/70 systems (*see The Biz, LFX January 2002*), and the **Hastings Museum** in Hastings, NE, has replaced its IMAX with a MegaSystems 8/70/35 combination unit (*see Shorts, LFX November 2001*). Finally, **Sanborn Theaters**, which tested a MegaSystems 8/70 unit in a 220-seat **Movie Experience** theater in Murrieta, CA, for about six months in 1999, opted late last year to install a **Ballantyne** 8/70 in time to show ***Beauty and the Beast***.

2D vs. 3D

Of 2001's 27 new theaters, 13 were 3D, as were three of the eight closing theaters. In addition, the six IMAX theaters that converted to 8/70 also switched from 3D to 2D. Therefore as of Dec. 31, 2001, the world total of 3D LF theaters is 113, up by only four from 2000's total of 109. Of the current 113, 62 are in North America, 31 are in Europe, and 16 are in Asia/Pacific.

Seven 3D theaters are in theme parks, and the remaining 106 are almost evenly

Table 2

Number of Worldwide LF Theaters

		As of Dec. 31, 2000					As of Dec. 31, 2001					Change (%)				
		C	M	T	I	Total	C	M	T	I	Total	C	M	T	I	Total
Africa	8/70	1				**1**	1				**1**					
	15/70	1				**1**	2	2			**4**	100				**300**
	Total	**2**				**2**	**3**	**2**			**5**	50				**150**
Asia/ Pacific	8/70	5		4	22	**31**	5		4	22	**31**					
	10/70	1		2	22	**25**	1		2	23	**26**				4.5	**4.0**
	15/70	13	1	4	22	**40**	12	2	3	24	**41**	-7.7	100	-25	9.1	**2.5**
	Total	**19**	**1**	**10**	**66**	**96**	**18**	**2**	**9**	**69**	**98**	-5.3	100	-10	4.5	**2.1**
Europe	8/70	2	3	2	8	**15**	2	3	3	9	**17**			50	12.5	**13.3**
	15/70	14	9	6	9	**38**	15	9	6	10	**40**	7.1			11.1	**5.3**
	Total	**16**	**12**	**8**	**17**	**53**	**17**	**12**	**9**	**19**	**57**	6.3		12.5	11.8	**7.5**
Middle East	15/70		1		1	**2**		1		1	**2**					
	Total		**1**		**1**	**2**		**1**		**1**	**2**					
North America	8/70	7	5	1	18	**31**	7	12	1	20	**40**		140		11.1	**29.0**
	15/70	27	33	6	78	**144**	29	29	5	82	**145**	7.4	-12.1	-16.7	5.1	**0.7**
	Total	**34**	**38**	**7**	**96**	**175**	**36**	**41**	**6**	**102**	**185**	5.9	7.9	-14.3	6.3	**5.7**
South America	8/70				3	**3**				3	**3**					
	Total				**3**	**3**				**3**	**3**					
World	8/70	15	8	7	51	**81**	15	15	8	54	**92**		87.5	14.3	5.9	**13.6**
	10/70	1		2	22	**25**	1		2	23	**26**				4.5	**4.0**
	15/70	55	44	16	110	**225**	58	43	14	117	**232**	5.5	-2.3	-12.5	6.4	**3.1**
	Total	**71**	**52**	**25**	**183**	**331**	**74**	**58**	**24**	**194**	**350**	**4.2**	**11.5**	**-4.0**	**6.0**	**5.7**

What and how we counted

For the purposes of this article, we have counted stationary (i.e. non-motion simulator) theaters that use the 8/70, 10/70, or 15/70 formats. The totals shown here do not include two theaters (the IMAX Theatre at the Bridge, in Los Angeles, and the Omnipantalla 8/70 theater in Guadalajara) that opened for the first time on Jan. 1, 2002. However, six theaters that were converted from one format to another last year and re-opened on the first day of this year are included in the 2001 numbers. (See text for details.)

We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Those venues comprise distinct segments. Institutional theaters include those in nonprofit museums and science centers or in government-run facilities.

In evaluating these numbers, readers are reminded that our current world total of 350 LF theaters does not represent the potential distribution market for LF films. At least 50–75 theaters, many in Asia, apparently do not routinely lease external films. A more reliable count of the theaters that participate in the worldwide LF film leasing market is given in our monthly bookings lists.

Note also that **Imax Corporation** includes in its count of installed systems at least seven ride venues that are not included in our totals.

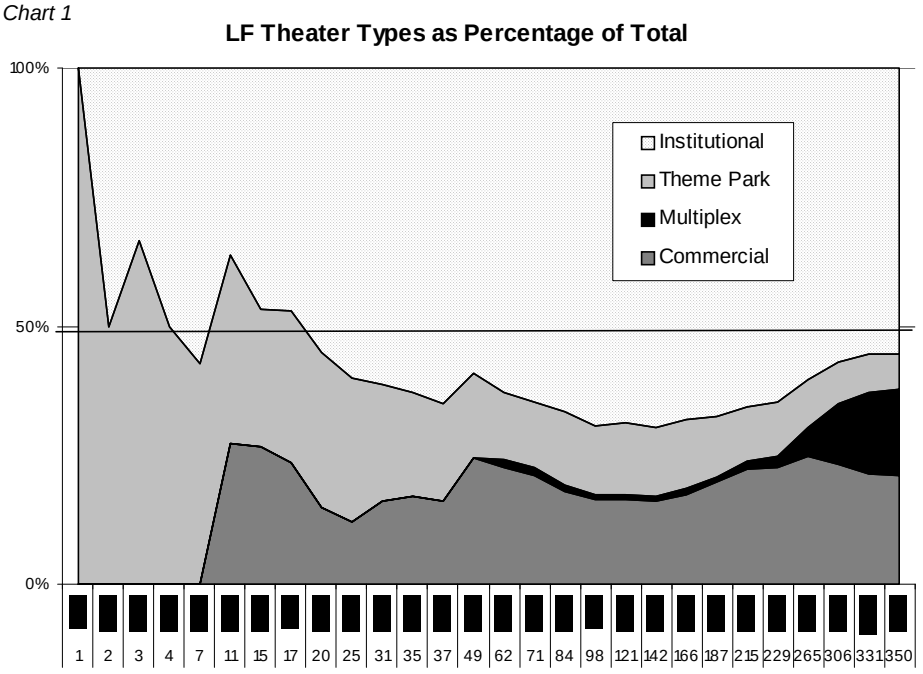
Very observant readers may note that some year-2000 figures presented here differ slightly from those presented in last year's theaters issue. This reflects corrections and updates to our database since that article was published.

split between commercial, multiplex, and institutional theaters.

Institutional vs. commercial

In the late 1990s it looked as though commercial theaters would shortly outnumber the institutional venues that had dominated the LF world since the early 1980s. From their peak of almost 70% ten years ago, non-profit theaters slipped to about 55% in 2000. But the abrupt falloff in growth since then has halted the relative movements among the sectors: institutional venues remain at 55% and none of the three other segments changed by more than one percentage point between 2000 and 2001. This is represented by chart 1.

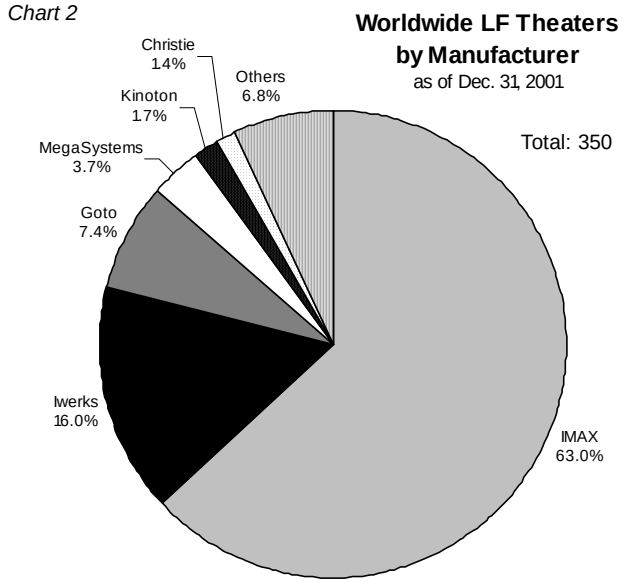
Chart 1


LF Theater Types as Percentage of Total
100%
50%
0%
Institutional
Theme Park
Multiplex
Commercial
1 2 3 4 7 11 15 17 20 25 31 35 37 49 62 71 84 98 121 142 166 187 215 229 265 306 331 350

Battle of the brands

As chart 2 shows, Imax remains the dominant supplier, with 221 15/70 systems, nearly two-thirds of all LF theaters worldwide. Iwerks is next with 56, five of which are 15/70s, the rest 8/70. Goto has installed 26 of its 10/70 projectors in Asian planetariums; MegaSystems has 13 8/70s and Kinton has six. At least 11 other manufacturers have equipped one or more of the 29 remaining systems in place. (Readers with too much time on their hands may have noticed that this adds up to 351, not 350 as previously claimed. That's because the theater at **Space Center Houston** is equipped with both IMAX and Iwerks 8/70 projectors, and so is counted twice here.)

Chart 2



Explaining the downturn

The reason for the drop in new LF theater growth is obvious: North American commercial cinema chains, which were largely responsible for the 1998–99 boom, have all but stopped opening new theaters. By now we are quite familiar with the turmoil the conventional film industry has experienced over the last two years, and the effect it has had on the giant-screen business.

Last year saw only five new multiplex theaters in North America (not counting conversions): three IMAXes, the **Crown Theaters** Maverick 15/70 installation in Jupiter, FL, and Muvico's MegaSystems 8/70 in Memphis, TN. This is half of 2000's total, which was in turn less than half of 1999's number.

Only one of Imax's three last year was a post-boom signing, the **Jack Loeks** theater in Grand Rapids, MI. The other two were Regal and Famous Players systems signed in 1997. Except for Loeks and **National Amusements**, which have signed for only one each, all of Imax's latest multiplex customers have been overseas. (National's **IMAX Theatre At The Bridge** in Los Angeles opened on Jan. 1, 2002, and is not counted in these totals.)

Table 3 **New Multiplex LF Theaters**

	N.A.	World	**Total**
1998	6	3	**9**
1999	21	2	**23**
2000	10	8	**18**
2001	5	4	**9**
2002 (est.)	2	8	**10**

Relatively few of these overseas multiplex theaters have opened so far, although they count for at least 27 of the systems in Imax's backlog. Among them is **I.T. International Theaters**, based in Israel, which has opened two reportedly very successful IMAX theaters in Poland and has plans for seven more in eastern and central Europe (*see The Biz, LFX, January 2002*).

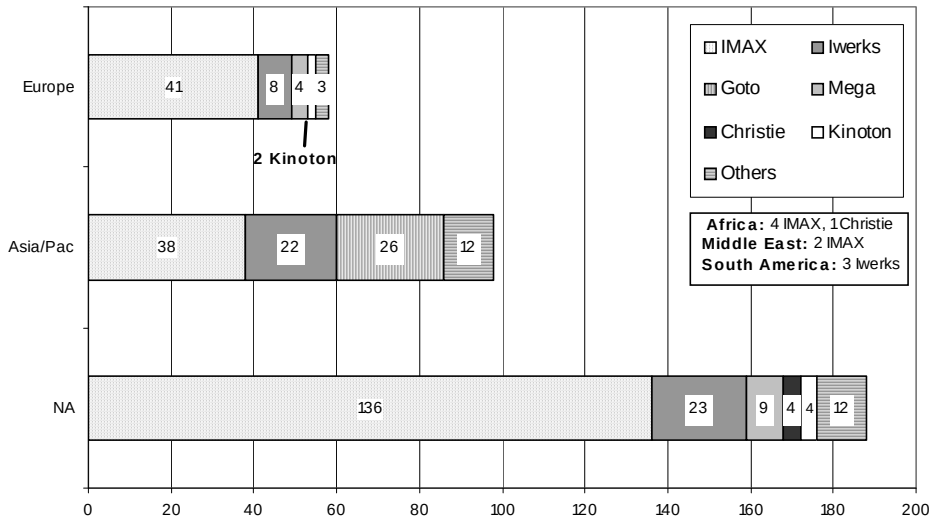
On the downside, a number of planned theaters are in countries such as Israel,

*(See **THEATERS** on page 8)*

27 LF Theaters Opened in 2001, 8 Closed, 10 Converted

Chart 3

LF Manufacturers by Region
as of Dec. 31, 2001



*(from **THEATERS** on page 7)*

Egypt, Lebanon, Saudi Arabia, and the Philippines, whose political situations could delay construction and openings.

The future of LF in multiplexes

The emergence of Disney as a major force in LF production could well spur a new surge of theater growth, particularly in multiplexes. The Mouse will release three new LF films this year, in addition to *Beauty*: ***Ultimate X*** (May 10), ***The Young Black Stallion*** (fall), and ***Treasure Planet*** (Nov. 27). These will be followed by ***The Lion King*** on Jan. 1, 2003, ***Aladdin*** in 2004, and other repurposed classics every Jan. 1 thereafter. Even more original production can be expected, if CEO **Michael Eisner** is to be believed. (*See item on page 3.*)

This extremely heavy volume (by LF standards) of entertainment product would seem to be just what commercial operators have been clamoring for, along with the brand recognition and marketing power of Disney. Chains that already have LF screens will no doubt be delighted. The question is, will they build more, and will other chains join the LF camp? It is far from clear whether exhibitors only now emerging from financial difficulties and bankruptcy will be inclined to build expensive LF theaters, even given the promise of a steady flow of product from the Mouse (and maybe ***Shrek***).

And if they do, what systems will they choose? Imax has the advantages of brand recognition (especially in North America), solid, reliable engineering, and lower print wear. But (under the standard terms) IMAX systems are much more expensive to install and operate than 8/70.

On the other hand, 8/70 is cheaper initially, uses less expensive prints (not so much an issue as long as Disney provides them free), and requires less experienced operators. However the generic terms "giant-screen" and "large-format" are not yet well understood by the public and don't draw as well as the IMAX brand.

This suggests that 8/70 might have an edge with budget-conscious exhibitors who could decide that the Disney name alone will be enough of a draw. But Imax can't be counted out yet. The company could choose to modify its contract terms or could come up with other innovations to entice multiplex operators.

The future of other segments

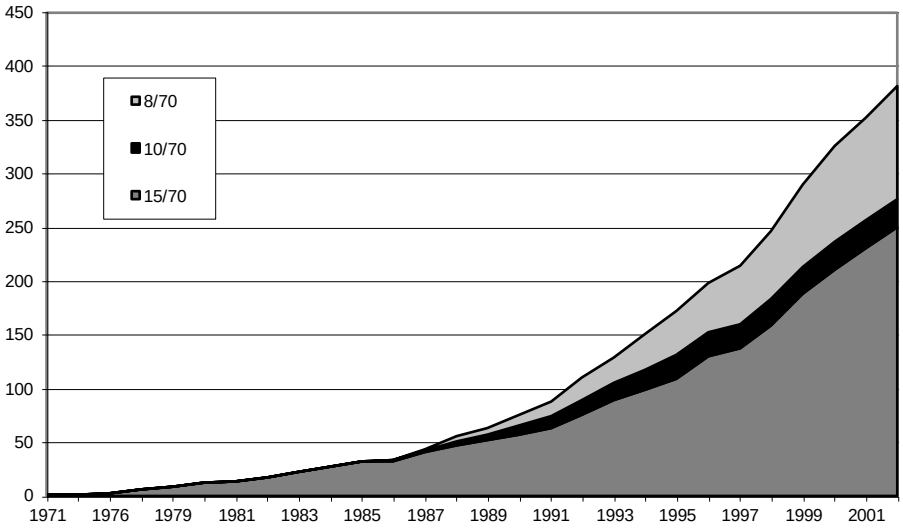
And what of the other segments? One point seems clear: the theme park market is vanishing. There has been nearly no growth for the past decade, and 2001 saw negative growth, with the closing of two theaters (*see Shorts, LFX January 2002*). We know of no new theme park LF theaters planned.

Likewise, world's fairs, once a significant source of LF sales (although the theaters were usually temporary), seem to have become extinct.

Stand-alone commercial theaters are stronger, although somewhat spotty. Destination theaters have formed a substantial portion of this segment, but few new examples come to mind. Growth in this segment was nil in 2000 and 4.2% last

Chart 4

Formats by Year



year. We expect a modest jump to 6.8% in 2002.

That leaves the institutional segment, which has averaged about 12 theaters per year for the past decade and a half. Of course, as the worldwide total increases, this steady dozen represents a decline in growth, from more than 25% in 1988 to 6% in 2001. Many observers feel that the institutional market for the most expensive LF systems is more or less saturated: virtually all that can afford them already have them. But smaller museums may be in the market for 8/70 (or less expensive 15/70) theaters, and could support continued institutional growth for some time.

But summing all segments, we expect 2002 to be a better year for new theaters than 2001. We anticipate at least 37 new theaters, although we know of at least four that will close in 2002. These include the previously reported closures last month of the **Adelaide IMAX Theatre** in Australia, Sony Music's **Tokyo IMAX**, the Iwerks CineDome at the **Children's Museum of Indianapolis**, and possibly one or more European theaters.

If our conservative estimate of a net increase of 34 in 2002 is correct, that will represent an increase of almost 10% in the worldwide inventory. All things considered, this is a respectable, and probably sustainable, level of growth. However, predicting future theaters has become a more complicated and unpredictable task in the last few years, and 2002 could exceed or fall short of our expectations.

Table 4

LF Theaters Opened in 2001

(Not including conversions)

Tampa Cha	Channelside IMAX Theatre	USA	IMAX	1570	3D/SR	3/2/01
Menlyn ISA	Menlyn IMAX Theatre	SOUTH AFRICA	IMAX	1570	2D/SR	3/9/01
Sandton ISA	IMAX Theatre Sandton	SOUTH AFRICA	IMAX	1570	2D/SR	3/9/01
Corpus Christi	Large Format Theater	USA	Mega	870	2D	3/9/01
Calgary FP	Famous Players Paramount Calgary	CANADA	IMAX	1570	3D/SR	3/23/01
Mumbai	IMAX Adlabs Theatre	INDIA	IMAX	1570	2D	3/31/01
Cedar Rapids	McLeod/Busse IMAX Dome Theatre	USA	IMAX	1570	2D/SR	3/31/01
San Diego NHM	Charmaine and Maurice Kaplan Theater	USA	Iwerks	870	2D	3/31/01
Goteborg	Liseberg AB	SWEDEN	Iwerks	870	3D	4/21/01
Austin	IMAX Theatre	USA	IMAX	1570	3D	4/21/01
San Antonio 3D	Alamo IMAX 3D Theatre	USA	IMAX	1570	3D/SR	5/01
Memphis Muv	Muvico MegaTheater Memphis	USA	Mega	870	2D	6/15/01
Gatlinburg	Gatlinburg IMAX Theatre	USA	IMAX	1570	2D	7/01
Newport	Firstar IMAX Theatre	USA	IMAX	1570	3D	9/14/01
Umhlanga ISA	Nedbank IMAX Theater at Gateway	SOUTH AFRICA	IMAX	1570	2D/SR	9/27/01
Birmingham UK	IMAX Theatre at Millennium Point	ENGLAND	IMAX	1570	3D	9/29/01
Jupiter Crn	Crown Odyssey Theater	USA	AIS	1570	2D	10/19/01
Grand Rapids JLT	Celebration! Village IMAX Theater	USA	IMAX	1570	2D	11/16/01
Raleigh Exp	IMAX Theatre at Exploris	USA	IMAX	1570	3D/SR	11/16/01
Belfast She	Sheridan IMAX Theater Belfast	N. IRELAND	IMAX	1570	3D	11/29/01
Koriyama	Space Park	JAPAN	GOTO	1070	2D	11/01
Boston NEA	Simons IMAX Theatre	USA	IMAX	1570	3D	12/6/01
Krakow IT	Krakow Cinema City	POLAND	IMAX	1570	3D	12/15/01
Shanghai 3D	IMAX 3D Theater	CHINA	IMAX	1570	3D	12/18/01
Shanghai Dome	Imax Universe Theater	CHINA	IMAX	1570	2D	12/18/01
Nuremburg	IMAX am Cinecitta Nurnburg	GERMANY	IMAX	1570	3D	12/22/01
Durham	City of Durham Millennium Project	ENGLAND	Mega	870	2D	12/01

The IMAX Theatre at Exploris in Raleigh, NC, opened in November 2001.

The Mouse and the Maple Leaf

LF Veteran Peter Crane Remembers the first meeting of Disney and the founders of Imax Corporation.

by Peter Crane

The years 1969–1970 were critical ones for Disney, then known as **Walt Disney Productions**. Construction of **Walt Disney World** in Florida, halted temporarily following Walt's death in late 1966, had been resumed with a crash program to open by October 1971. Planning for EPCOT, Walt's dream of an "Environmental Prototype Community of Tomorrow," was being reevaluated to determine whether the original concept could ever become an economically viable attraction.

The critical issue, however, was the need for funding to complete the park and generate an early cash flow. With Walt no longer around to charm investors and lenders, there was a critical need for cash to complete the 26,000-acre theme park being built in the swamps of central Florida.

Taking a page out of California's Disneyland's book, Disney management launched a major corporate sponsorship program. Unlike the original lessee program in Anaheim, where companies such as Kodak and Hallmark initially operated their own facilities with their own employees, Florida's Disney World sponsors would pay development and association fees but Disney would have total control of design, construction, and operations. Sponsors' advertising benefits would be limited to Disney-controlled signage within the sponsored facilities. Out-of-park promotional programs would require authorization by Disney.

A major element of the sponsorship program was the establishing of "official" designations for those companies providing certain products or services to Disney World, a practice which has become commonplace today in the Olympics, the Superbowl, world's fairs, and other major sporting and entertainment events. Disney World's list included official soft drinks, car rentals, petroleum products, citrus products, and even hot dogs, suntan lotion, and sugar.

One major category was the "official airline of Walt Disney World." Disney's marketers ingenuously converted what would normally have been a sales program into a bidding war between Delta and the late Eastern Airlines. Eastern was the winner.

As the official airline, Eastern expected that their association with Disney would be similar to their participation in the 1964–'65 New York World's Fair. They rejected paying for attractions which had been developed by Disney. Instead, they designed an attraction that met their own marketing criteria and attempted to sell the concept to Disney's management. Lots of luck!

On the prototype IMAX projector:

It sounded like an overloaded diesel truck lumbering up a steep grade.

The screen appeared to be several bed sheets hastily sewn together.

Eastern's first step in this process was to retain a well known entertainment consultant, **Paul Brake**. A Canadian, Brake had been involved with several major attractions at Montreal's Expo '67. He was also well acquainted with the leading creative organizations and was familiar with a variety of technologies available for specialized theatrical presentations. *But he wasn't Disney*! After several months of creative experimentation, Brake and Eastern came up with the following concept:

1. The Eastern Airlines pavilion at Walt Disney World would be a huge sphere (up to 100 feet in diameter). Its exterior would be a world globe, with Eastern Airlines' destinations clearly marked for easy daytime and nighttime identification.
2. The globe's interior would contain a large motion picture theater — 800 to 900 seats — designed with steeply raked seating.
3. The theater's screen was to be a massive dome, with film projection on every inch of the surface surrounding the seating.
4. Projection of the film would incorporate a totally new and patented technology, originally invented in Australia, but being developed by a small Ontario company.
5. To develop the film's story line, Brake selected **Francis Thompson** of New York. Thompson had received an Oscar® for his three-screen 35mm film, *To Be Alive*, the hit of the New York World's Fair, and had also produced a unique five-screen film spectacular, *We Are Young*, for the Canadian Pacific/Cominco pavilion at Montreal's Expo '67. In addition, he was well acquainted with the Canadians developing the technology selected by Brake, and was investigating its use for two world's fairs then in planning.
6. The film's story line, developed by Thompson, Brake, and others, was a basic one. Its working title was *Voyage to Planet Earth*. Audience members were to imagine themselves as inhabitants of another planet, traveling into the Earth's orbit, circling the globe and making brief but exciting visits to selected locations, all of which by a strange coincidence were Eastern Airline destinations.

An elaborate cut-away model of the pavilion was built and a demonstration was developed for presentation to Disney.

Anyone attempting to present ideas, shows, technologies, etc. for inclusion in Disney theme parks was faced with a minefield of obstacles. The first barrier was Disney's philosophy: "If we haven't thought of it, it's not worth thinking about."

In addition, the Disney company was

actively promoting its own patented special-format cinema, Circlevision. This was a nine-screen 35mm system, cross-projected to a standing audience of approximately 800. After a successful run of the process at Expo '67, a permanent Circlevision theater opened in Disneyland's Tomorrowland. Its film, *American the Beautiful*, sponsored by AT&T, was a leading attraction, and negotiations had been in progress for a similar sponsorship in Florida before the discussions with Eastern Airlines began. Thus, the possibility of a non-Disney cinema technology upstaging Circlevision in Florida was not well received by Disney.

After lengthy discussions with Eastern, Disney agreed to send a delegation to New York and Canada to evaluate Brake's concept. The trip would include a meeting with Francis Thompson in his New York studios and a demonstration of the new 15-perf 70mm projection system. With no theater in existence, this demonstration was to be held in a laboratory at MacMaster University in Hamilton, Ontario, an hour's drive from Toronto.

Visiting the studio of Francis Thompson in those days was not like taking the Universal studio tour. The studio occupied an upper floor of a semi-residential neighborhood on New York City's East Side, and was filled with cameras, sound equipment, moviolas, projectors, models, etc. The building's elevator had a capacity of four passengers and moved much more slowly than one would expect from the noise of its antiquated motor. Not exactly what the group from Disney expected to see in the headquarters of an Academy-Award-winning production company.

Meeting the group were Francis Thompson, his long-time associate **Alexander Hamid**, and two other associates. It is impossible to meet with Francis Thompson for any period of time and not be overwhelmed. His unassuming manner charm, brilliance, and creativity, plus his precious sense of humor can disarm even the most apathetic visitor. The Disney group was no exception. Their expressions of respect were instantaneous, and the stage was set for Thompson to present the pavilion model, talk through the storyline, and explain the projection technology.

As is typical when Disney people were exposed to projects from outside sources, no positive (or negative) responses were made following Thompson's presentation. One concern was expressed, however, by the group's senior member, **Ub Iwerks**. Ub was Walt Disney's long-time associate and the man credited with developing the animation technology that gave birth to Mickey Mouse. Ub questioned the ability of the system to project a high-quality image on a dome the size of the proposed theater.

*(See **CRANE** on page 12)*

© Walt Disney Enterprises

Walt Disney World under construction in Florida in the 1960s.

Peter Crane Remembers the Dawn of LF

*(from **CRANE** on page 11)*

The next day the group traveled to Hamilton, where they were met by the principals of the newly formed Canadian company. This group included two filmmakers, the former mayor of a small Ontario city, and an engineer who had previously worked on automotive and bicycle design projects. Respectively, **Graeme Ferguson, Roman Kroitor, Robert Kerr**, and **Bill Shaw**.

The projector was handmade from pieces of other projection systems as well as parts fabricated from designs of Shaw and the Australian inventor, **Ron Jones**. It was the size of a Volkswagen Beetle turned on end. When running, its motors sounded like an overloaded diesel truck lumbering up a steep grade. The screen for the demonstration appeared to be several bed sheets hastily sewn together and fastened to a wall less than 20 feet high. One of the Disney team remarked later, "I wonder what they slept on last night."

Since no 15/70 films had yet been made, the screening was limited to a test pattern and scenes from old 5/70 films projected sideways as a result of the horizontal film transport of the new system. Most impressive were scenes from the classic *Snows of Kilimanjaro*, which even on a bed sheet were unbelievably sharp and steady.

After the screening and an explanation of how the projector's patented technology worked, the Disney group caucused in an adjacent room. The non-technical members dismissed the system as a "Rube Goldberg" contraption, and expressed the opinion that its patents could easily be circumvented by Disney's engineers. However, the two technical members were ecstatic about the rolling-loop technology and urged the others to acquire a unit for evaluation — not only for the Eastern attraction, but for several other shows being developed for EPCOT.

A decision was made to purchase one unit. The Disney group returned to the laboratory and advised the Canadians that Disney would consider buying one projector, provided the price was right. In addition, the system would have to be identified to the public as an innovation of Disney "Imagineering."

What happened next is familiar to the many large-format theater developers who have attempted to purchase projection systems from what is now known as the **Imax Corporation**

The Canadians' response was short and to the point. This system was not for sale. It was available only on a leased basis. Its installation and maintenance would be controlled by the Canadians, and Disney would be required to pay them a royalty based on box-office admissions or the attendance of the proposed pavilion. There was no way Disney could obtain title to the system.

When Disney offered to buy an early IMAX projector:

The Canadians' response was short and to the point.

This system was not for sale.

It was available only on a leased basis.

A second Disney caucus was held, this time on a lower floor with access to a pay telephone. (Believe it or not, there were no cell phones back then.) A call was made to Burbank to discuss this issue with the "Triumvirate" directing the construction of Disney World. (As one story goes, an attempt to reach Walt via séance did not succeed.)

The reaction was brief and can be paraphrased as follows: "Walt always said, 'Never let a guy get his hand in your pocket. That's what leases are all about'. Tell them 'no thanks' and come home." And so the Disney team returned to California.

Ub Iwerks, a dissenter, expressed his regrets that he could not get his hands on the projector and evaluate its mechanisms in detail. Later on he was reported to have said that if Walt had been alive, he would not have bought a projector, but the entire company.

The impasse led to the cancellation of Eastern's attraction in Walt Disney World. Eastern became the official airline, but had no identification within the park as a sponsor. More than a year after the park's opening in October 1971, a "dark ride" was created by Disney's in-house creative group to serve as Eastern's attraction, but the *Voyage to Planet Earth* project was never brought to fruition.

Following the aborted Disney venture, the "Rube Goldberg" projector was selected to present the first giant-screen film, ***Tiger Child***, in the Fuji pavilion at the Osaka Expo '70. Its success helped persuade the Ontario government to use the system in the huge Cinesphere theater under construction in Ontario Place on Toronto's lakefront.

The system was named IMAX, the company was named Multi-Screen, and the first film for the Toronto theater, ***North of Superior***, premiered in 1971. And so IMAX emerged as a new technology for LF film projection, almost exactly as Ub Iwerks predicted. The Multi-Screen company changed its name several times, finally becoming Imax Corporation.

Many other exciting events have taken place in our industry over the past thirty years. *LF Examiner* is considering publishing my recollections of a number of them, so stay tuned for future episodes.

Peter Crane has been active in the LF industry for more than 30 years. After working with Francis Thompson during the 1964–65 World's Fair in New York, he worked for Disney's W.E.D Enterprises for three years. In 1971 he founded Peter Crane Associates, which has been directly or indirectly involved with the development of more than 50 IMAX and special format theaters. Peter can be reached at mike4film@aol.com or by fax at 949-498-5518.

Palmer and Ormston's Proposal

*(from **PROPOSAL** on page 3)*

that Uncle Walt carefully developed over the years. The trademark is a stylized version of his signature: personal, friendly, fun, trustworthy. Disney-branded films have a quality and moral standard that audiences know and trust. When Disney ventured into content that might have compromised the Walt Disney brand, the company invented another name and studio, *Touchstone,* for these adult products.

The Oscar is a sign of quality that comes with peer recognition. The public trusts that a film nominated for an Oscar has the distinction being among the best in the business.

Both have easily recognizable symbols that are elegant and bold.

Goals

The goal of the GSTA Seal would be to cultivate a public trust that would complement the trust our audiences have for the member institutions. The Seal would state to our audiences that this film meets a high standard of family-acceptable non-fiction entertainment for LF theaters. We would want the Seal to be applied to as many films as possible. The goal is to be inclusive.

The Seal should be simple and dynamic. It must have a hot design and a memorable name.

Procedure

So, how would this work? GSTA must own the Seal as a registered trademark. The president would appoint, with Board approval, an evaluation group, say three or five members. There would be at least one producer and a majority of the group would be theater members in good standing. The evaluation group would review films and assign the GSTA Seal or reject them with an explanation.

No producer would be required to submit a film for review. No theater would be required to accept a film with the Seal if it has other issues of concern. But the mere existence of the Seal would begin setting some of the parameters for what theaters want, and that some producers have been requesting.

Producers would provide screenings or video copies for the evaluation group (this is about content, not image quality), along with synopses and statements of educational goals. They would also have to provide at least one of the following: teacher-directed classroom materials, a family activity guide, a web guide, or another acceptable learning opportunity.

Ormston

Participating theaters and producers would promote the standard. Theaters would display in their lobbies a descriptive poster provided by the GSTA showing the Seal and describing the standards. A ten-second header with the seal would precede showings of the films. The Seal would appear on promo materials in all media.

Issues

Of course, we are in an area of subjective evaluation. But many LF films from the last 15 years are seen as the "gold standard" of what is acceptable for family viewing. These would be a good start to begin extracting the criteria. Other criteria would be developed over time to reflect changing tastes and standards. Cross-cultural issues would have to be considered, as well as the necessary legal and financial matters.

Palmer

There would be no attempt to censor. Any theater could book any film it chose. Any producer could create any film he or she wanted to release into the market place.

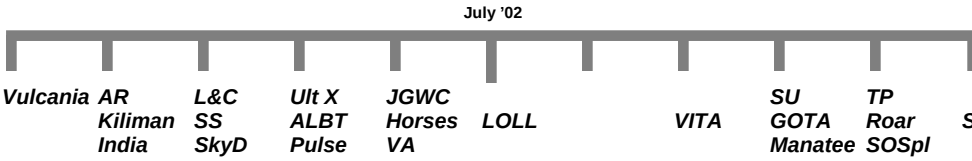
Of course these iconic symbols take time to grow in public recognition and trust. Remember, all of them — Disney, Oscar, and IMAX — began in obscurity.

Conclusion

Our industry is changing, and when profound change takes place, there is always turmoil. This is the time, in our judgment, for the GSTA to seize the opportunity to create its own iconic Seal for non-fiction LF film entertainment for family audiences in theaters with an informal education mission. *Carpe diem!*

Chris Palmer is president and CEO of National Wildlife Productions at the National Wildlife Federation. He was co-producer of Whales *and executive producer* Wolves, Dolphins, Bears, India: Kingdom of the Tiger, *and* Coral Reef Adventure.

Randy Ormston is a principal in Vista Collaborative Arts. He is a writer and producer of LF and mixed-media productions for museums and science centers worldwide. He is currently developing, with Richard Leakey, The Human Odyssey: Searching the Past to Find Our Future. ™



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Adrenaline Rush: The Science of Risk (formerly *Courage*)

Sky High Entertainment/Blue Sky; distributors: Giant Screen Films, Sky East (Asia); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. Release: March 2002.

—Picture is locked.

Kilimanjaro: To the Roof of Africa

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director, producer: David Breashears; cinematographers: Jack Tankard, David Breashears; writer: Mose Richards; score: Alan Williams; co-producer: Arabella Cecil; executive producer: Houston Museum of Natural Science. Release: March 2002.

– Film is complete.

Lewis and Clark: Great Journey West

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Narrator: Jeff Bridges. Release: April 2002.

– Picture is locked. Final post is under way.
– World premiere at Henry Doorly Zoo in Omaha, NE, April 20, 2002.

Space Station

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; score: Mickey Erbe, Marybeth Solomon; producer: Toni Myers; associate producer: Judy Carroll. 3D. Narrator: Tom Cruise. ***Release: April 17, 2002****.*

– Photography is complete. Narration has been recorded.
– **Final post is in progress.**
– **World premiere will be held at National Air and Space Museum, April 17, 2002**

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producers: Chris Palmer, Ed Capelle. Release: Spring 2002.

– Principal photography is complete.
– Editing and sound design have begun.
– December: Filmed aerials and pickups in India.

Skydance (formerly *Rendez-vous à Paris*)

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; writers: Mireille Cardot, Michel Picard, Michel Sibra; ***score: Jacques Davidovici;*** *executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.*

– Principal photography is complete.
– Post production is in progress.
– Film will be shown at Euromax meeting in Berlin this month.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Spring 2002.

– November: Tested rough cuts with audiences.
– Picture is locked.
– Sound recording is under way.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 2002.

– Principal photography is complete.
– Picture is locked. Sound mixing in progress.

Jane Goodall's Wild Chimpanzees

Sudbury Science Films; distributor: Science Museum of Minnesota; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; ***script: Stephen Low; score: Johnny Clegg;*** *line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).*

– Rough cut is complete and formal testing is under way.
– Editing is under way.

Pulse: A Stomp Odyssey

Giant Screen Films/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Films; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: May 2002.

– December: Quii bushmen and gumboot dancers in South Africa; music festivals in India.
– January: Filmed finale and underwater sequences in Los Angeles, drum corps and urban scenes in New York City. Editing has begun.

Ultimate X

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution; director: Bruce Hendricks; cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola; executive producer: Doug Merrifield. Release: May 10, 2002.

– Principal photography is complete.
– Editing is under way.

Horses: The Story of Equus

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield; narrator: Gabriel Byrne. Release: Spring/ summer 2002.

– Film is complete.

Voyage Into the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: September 2002.

– Additional deep-ocean filming in the Pacific will begin in February.
– Editing has begun.

Straight Up! Adventures in Vertical Flight

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: Oct. 2002.

– November: Filmed XV-15 experimental tiltrotor aircraft in Texas, prototype Comanche helicopter in Florida.
– December: Filmed U.S. Marine Corps helicopter deployment from aircraft carrier; heavy lifting operations in Northern California; experimental Mars rotorcraft testing at NASA's Ames research facility.
– **January: Coast Guard rescue mission off the coast of North Carolina.**
– **February—March: Alpine avalanche rescue and med-evac sequences in Switzerland.**

Ghosts of the Abyss

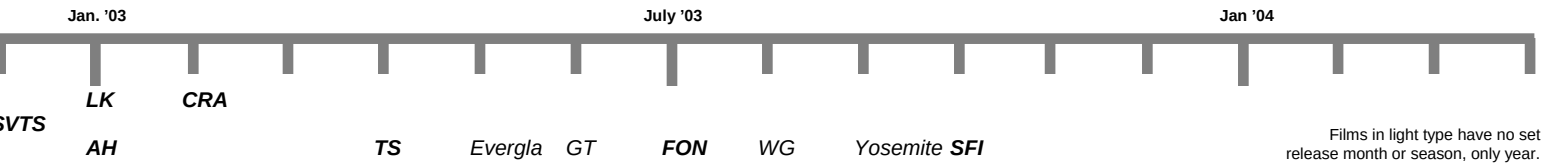
EarthShip Productions; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Fall 2002.

—Photography is complete, post has begun.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/ directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2002.

– January: Filmed at research facilities and captured additional footage of wild manatees in Florida.



Films in light type have no set release month or season, only year.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.

– Principal photography is complete.
– Picture is locked. Sound editing continues.

SOS Planet

nWave Pictures.; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: Fall 2002.

– Animation is in progress.
– **February-April: Live-action photography.**

Treasure Planet*

An animated futuristic retelling of Robert Louis Stevenson's *Treasure Island*.

Walt Disney Pictures; distributor: Buena Vista; directors: John Musker, Ron Clements; score: James Newton Howard; producer: Roy Conli; Cast: Joseph Gordon-Levitt, Emma Thompson, David Hyde Pierce, Martin Short. LF version producer: Don Hahn. Release: Nov. 27, 2002.

– The LF edition is being prepared for simultaneous release with the 35mm version.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. Release: Late 2002.

–Film recording at DKP/70mm in Los Angeles.

The Lion King

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. Release: Jan. 1, 2003.

–The original film is being digitally enhanced for LF screens.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

–Photography is complete. Editing has begun.

Top Speed (formerly *Science of Speed*)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. ***Release: Spring 2003.***

– February: Filming in California, Hawaii, Utah, Arizona, New Mexico.

Forces of Nature: Natural Disasters

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.

– Have filmed various earthquakes and volcanoes for the last decade.
– Editing has begun.

Not actively in production this month:

The Legend of Loch Lomond
The Young Black Stallion
Everglades
Gulliver's Travels
The World's Game
Avalanche Hunter
Yosemite
Search for Infinity

Left to right: Greg MacGillivray, Mike Kirsch, and Kaveh Heravi filming at Laguna Seca for Top Speed.

MacGillivray Freeman Films

THE *LF EXAMINER* INDEX

January 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
1/3/2002	BATB	2,307,435	2,307,435	323,076	323,076	2,630,511	0	68	30	98
	SAA	364,047	6,604,139	92,779	1,435,537	8,039,676	47	21	9	30
	Galapago	63,776	12,189,425	11,959	4,415,935	16,605,360	112	5	2	7
	CTPA	54,938	1,819,066	39,773	547,930	2,366,996	30	9	6	15
	Cyberwor	44,327	10,531,666	161,155	7,260,491	17,792,156	65	5	15	20
	CDS	33,082	13,014,304	39,301	9,234,761	22,249,065	106	7	6	13
	E3D	27,476	6,149,342	193,498	22,061,937	28,211,279	149	6	22	28
	Trex	23,518	38,111,704	69,469	25,790,824	63,902,528	164	4	17	21
	Extreme	18,988	11,824,485	29,382	11,794,569	23,619,054	147	6	13	19
	IOTS	18,986	10,596,442	0	4,478,955	15,075,397	139	3	0	3
	AlienAdv	18,163	3,919,659	46,734	6,404,113	10,323,772	125	3	6	9
	WOC	13,109	14,988,032	6,525	19,069,516	34,057,548	344	2	1	3
	TR	6,294	17,179,557	0	12,404,122	29,587,680	227	2	0	2
	HaunCast	3,729	3,319,259	95,753	3,740,980	7,060,239	45	3	12	15
	ATSOT	2,176	15,804,091	31,078	19,766,541	35,570,632	315	2	2	4
	All Acces	2,025	992,683	1,490	166,698	1,159,381	39	1	5	6
	MTA	464	2,137,232	0	463,174	2,600,497	160	1	0	1
1/10/2002	BATB	3,313,448	5,620,883	753,846	1,076,922	6,697,805	1	68	30	98
	SAA	115,316	6,719,455	107,588	1,543,125	8,262,580	48	16	9	25
	Galapago	26,974	12,210,411	5,502	4,420,492	16,630,902	113	3	2	5
	Cyberwor	24,853	10,550,669	118,238	7,348,190	17,898,859	66	2	12	14
	CTPA	22,298	1,840,965	27,160	569,908	2,410,873	31	7	5	12
	IOTS	11,292	10,606,500	0	4,478,955	15,085,455	140	3	0	3
	Extreme	9,471	11,833,957	9,761	11,803,192	23,637,149	148	4	12	16
	CDS	9,013	13,024,100	39,608	9,325,684	22,349,784	107	3	4	7
	Trex	8,143	38,119,205	42,748	25,822,004	63,941,209	165	3	12	15
	TR	3,505	17,183,062	0	12,404,122	29,591,185	228	2	0	2
	HaunCast	3,050	3,322,309	100,862	3,841,842	7,164,151	46	1	11	12
	E3D	2,700	6,152,042	198,495	22,260,432	28,412,474	150	2	20	22
	AlienAdv	1,996	3,921,655	50,373	6,454,486	10,376,141	126	1	6	7
	WOC	1,401	14,989,491	0	19,069,516	34,060,227	345	1	0	1
	ATSOT	628	15,804,576	15,605	19,781,435	35,586,011	316	1	2	3
	All Acces	124	992,683	1,101	169,042	1,161,725	40	0	4	4
	MTA	0	2,137,232	0	463,174	2,600,497	161	0	0	0
1/17/2002	BATB	2,643,394	8,264,277	308,078	1,385,000	9,649,277	2	68	30	98
	SAA	103,954	6,823,409	50,779	1,593,904	8,417,313	49	15	8	23
	CTPA	22,376	1,863,178	23,706	595,962	2,459,140	32	5	5	10
	Galapago	21,085	12,227,924	4,084	4,424,320	16,652,243	114	3	2	5
	Cyberwor	16,069	10,568,723	95,008	7,450,978	18,019,701	67	2	12	14
	CDS	9,584	13,033,684	41,890	9,368,839	22,402,523	108	3	5	8
	IOTS	8,688	10,613,444	0	4,478,955	15,092,399	141	3	0	3
	Trex	7,593	38,125,970	34,902	25,861,080	63,987,051	166	2	12	14
	Extreme	3,082	11,837,039	9,384	11,811,835	23,648,874	149	3	12	15
	ATSOT	2,319	15,807,010	10,363	19,788,269	35,595,279	317	1	2	3
	TR	1,895	17,185,822	0	12,404,122	29,592,945	229	2	0	2
	WOC	1,363	14,999,348	3,799	19,078,496	34,077,817	346	1	1	2
	AlienAdv	1,200	3,922,855	46,201	6,500,687	10,423,542	127	1	6	7
	HaunCast	1,177	3,323,486	93,516	3,935,358	7,258,844	47	1	11	12

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	E3D	995	6,153,037	186,269	22,446,701	28,599,738	151	1	20	21
	All Acces	0	992,683	2,293	169,672	1,162,355	41	0	3	3
	MTA	0	2,137,232	0	463,174	2,600,497	161	0	0	0
1/24/2002	BATB	2,808,525	11,072,802	486,121	1,871,121	12,943,923	3	68	31	99
	SAA	134,472	6,957,881	60,369	1,654,273	8,612,154	50	16	8	24
	CTPA	23,099	1,885,046	26,109	622,133	2,507,180	33	5	5	10
	Cyberwor	20,823	10,586,166	98,071	7,542,065	18,128,230	68	2	12	14
	Galapago	15,561	12,243,728	3,828	4,427,210	16,670,938	115	3	2	5
	Trex	7,001	38,132,244	34,768	25,884,399	64,016,643	167	2	8	10
	IOTS	6,627	10,619,056	0	4,478,955	15,098,011	142	3	0	3
	CDS	5,570	13,035,858	39,569	9,400,380	22,436,238	109	3	5	8
	Extreme	4,434	11,841,473	38,634	11,849,844	23,691,317	150	3	12	15
	TR	3,146	17,187,968	0	12,404,122	29,596,091	230	2	0	2
	ATSOT	2,788	15,809,798	9,796	19,798,065	35,607,863	318	1	2	3
	HaunCast	2,737	3,326,223	89,232	4,024,590	7,350,813	48	1	6	7
	WOC	2,711	15,002,078	3,443	19,081,846	34,083,924	347	1	1	2
	MTA	2,331	2,141,031	0	463,174	2,604,205	162	0	0	1
	E3D	987	6,154,024	95,507	22,542,208	28,696,232	152	1	14	15
	AlienAdv	750	3,923,605	46,418	6,547,105	10,470,710	128	1	9	10
	All Acces	0	992,683	560	170,204	1,162,887	42	0	3	3
1/31/2002	BATB	1,902,360	12,975,162	420,080	2,291,201	15,266,363	4	68	31	99
	SAA	130,819	7,088,701	51,345	1,705,618	5,794,319	51	15	8	23
	CTPA	19,351	1,891,312	24,029	631,487	2,522,800	34	5	5	10
	Galapago	15,732	12,252,617	2,890	4,508,191	16,760,808	116	3	2	5
	Cyberwor	15,149	10,588,456	104,529	7,651,932	18,240,387	69	1	13	14
	CDS	10,518	13,055,756	52,188	9,464,870	22,520,626	110	2	5	7
	MTA	6,200	2,147,231	0	463,174	2,610,405	163	0	0	1
	IOTS	5,568	10,620,762	0	4,478,955	15,099,717	143	3	0	3
	Extreme	4,673	11,846,145	77,744	11,926,613	23,772,758	151	3	12	15
	Trex	4,564	38,136,456	20,208	25,933,453	64,069,909	168	2	6	8
	ATSOT	2,927	15,812,725	10,016	19,809,785	35,622,510	319	1	1	2
	HaunCast	2,863	3,329,086	93,763	4,118,353	7,447,439	49	1	6	7
	WOC	2,683	15,005,434	5,735	19,089,555	34,094,989	348	1	1	2
	TR	1,528	17,189,496	0	12,404,122	29,597,619	231	1	0	1
	E3D	998	6,155,022	95,714	22,637,922	28,792,944	153	1	14	15
	AlienAdv	827	3,924,432	46,416	6,593,719	10,518,151	129	1	9	10
	AllAcces	0	992,683	724	170,703	1,163,386	43	0	3	3

*(from **SHORTS** on page 28)*

ing efforts to improve visual effects in the motion picture industry." Among his other accomplishments, Feeney developed the Cine III film recorder for 65mm film, a workhorse of the LF industry.

Each has previously won four sci-tech awards, Di Giulio receiving the Bonner Medal two years ago (*see Shorts, MaxImage!, February 2000*). **Chris Reyna**, president of **Imagica USA**, tells *LFX* that both men share the ability to "find emerging technologies and turn them into useful products" for filmmaking.

Technicolor has London LF site

Technicolor London is now offering LF filmmakers a wide range of services, including 65mm negative and 70mm positive processing; 65mm-to-35mm reduction printing; wet-gate contact printing, neg rushes, answer prints, and positive grading in 5-, 8-, 10-, and 15-perf 65mm and 70mm; 8- and 15-perf printdowns to 35mm; and 65mm telecine transfers to BetaSP or DigiBeta.

Technicolor is located near London's Heathrow Airport. (*See the directory on page 26 for contact information.*)

Bradford's Widescreen Weekend

The **National Museum of Photography, Film, and Television** in Bradford, England, will feature several Cinerama and 70mm screenings in its annual Widescreen Weekend, March 15–17. Scheduled are the three-strip Cinerama titles ***This Is Cinerama***, ***Cinerama Holiday***, ***How the West Was Won***, and ***Seven Wonders of the World***. The 70mm titles are ***2001: A Space Odyssey*** and ***Patton***.

The Widescreen Weekend is part of the Bradford Film Festival. For more information see www.bradfordfilmfestival.org.uk

Imax in New Zealand race

On Feb 13, a four-year-old gelding named **Imax** will be running in the Hobart Cup, a New Zealand horse race. Expatriate Kiwi **Nick Yates** tells *LFX* there's no connection between the horse and the **IMAX New Zealand** theater in Auckland, where he used to work (*see item on Yates in The Biz, page 5*). Yates says he believes the name is an arrangement of the owners' initials.

Bookings: February 2002 by Film

686 bookings of 93 films in 274 theaters

This month we finally begin a practice that was suggested to us some time ago. Listings shown in bold face below are new or updated listing. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Bochum IM	9/1/01	8/30/02
	Brisbane WBS	**2/20/02**	**2/19/03**
	Frankfurt IM	9/1/01	8/30/02
	Grand Rapids JLT	**2/02**	**11/15/02**
	Melbourne WBS	**2/02**	**6/30/02**
	Montpellier Gau	6/13/01	6/12/02
	Mumbai	3/23/01	3/22/02
	Oulu	5/1/01	4/30/02
	Sandton ISA	**2/02**	**2/28/03**
	Warsaw IT	**2/02**	**3/7/02**
Africa	**Branson**	**4/15/01**	
	Malta	2/8/01	
	Nuremburg	**12/15/01**	**3/22/02**
	Toronto FP	10/15/01	5/25/02
	Wash NMNH	10/11/01	4/10/02
AIWC	Brisbane WBS	9/30/01	5/29/02
	Cincinnati	8/25/01	2/1/02
	Hull	1/12/02	6/30/02
	Memphis Pink	6/30/01	3/1/02
	Montreal VP	10/12/01	2/11/02
	Omaha	8/1/01	2/1/02
	Regina	9/4/01	3/3/02
	Saitama	**12/8/01**	**3/3/02**
	Sandton ISA	**2/02**	**9/9/03**
	Sudbury	9/4/01	10/7/02
	Wash NASM	5/01	4/02
AJ	Birmingham AL	1/19/02	5/24/02
	Hastings	2/1/02	8/31/02
	Los Angeles CSC	9/1/01	4/15/02
	Lubbock	11/16/01	5/15/02
	Milwaukee	11/9/01	6/13/02
	Montreal VP	**10/15/01**	**2/15/02**
	Myrtle Beach	**2/02**	**3/1/02**
	Philadelphia	1/11/02	6/6/02
	San Diego RHF	10/5/01	3/8/02
Alamo	San Antonio 2D		
Alaska	Branson	5/1/99	3/14/02
	Brisbane WBS	6/28/01	
	Dwingeloo	4/29/00	2/28/02
	Kyoto	3/21/98	2/28/02
	Phoenix	8/1/01	2/1/02
	Sioux Falls	2/2/02	6/14/02
	Victoria	6/1/01	5/30/02
AlienAdv	Berlin CS	3/1/00	
	Brisbane WBS	8/28/01	
	Perth	**7/12/01**	**5/31/02**
	Pitea	**12/25/01**	**12/25/02**
	Poitiers 870 3D	2/1/00	2/1/02
	Taejon Earth	3/1/01	3/1/02
AllAcces	Auckland	6/26/01	
	Berlin CS	**5/3/01**	
	Bradford	10/15/01	2/14/02
	Brussels	9/5/01	
	Cape Town ISA	**10/1/01**	**2/28/03**
	Paris Geo	1/16/02	2/3/02
	Perth	**11/22/01**	
Amazon	Brisbane WBS	10/25/01	
	Hague	2/19/01	
	Portland	1/1/02	5/30/02
	Sioux Falls	9/29/01	2/1/02
Antarc	New Orleans	9/30/01	4/1/02
	Oakland	1/1/01	12/1/02
ATSOT	**Goteborg**	**10/2/01**	**10/18/04**
	Jackson MS	**3/1/01**	**5/31/02**
	Kansas City Sci	11/16/01	3/16/02
	Nuremburg	**12/22/01**	**12/31/02**
BATB	Addison Mar	1/1/02	5/02
	Aguascalientes	1/1/02	5/02
	Ankara	1/1/02	5/02
	Apple Valley Imx	1/1/02	5/02
	Auckland	1/1/02	5/02
	Baltimore	1/1/02	5/02
	Bangkok	1/1/02	5/02
	Brussels	1/1/02	4/30/02
	Buffalo Reg	1/1/02	5/02
	Buford Reg	1/1/02	5/02
	Calgary FP	1/1/02	5/02
	Charleston SC	1/1/02	5/02
	Cheshire Oaks WVC	1/1/02	5/02
	Chicago Loe	1/1/02	5/02
	Colorado Sp'gs Cmk	1/1/02	5/02
	Columbus Mar	1/1/02	5/02
	Dallas Cmk	1/1/02	5/02
	Dearborn	1/1/02	5/02
	Denver UA	1/1/02	5/02
	Dublin Reg	1/1/02	5/02
	Edmonton FP	1/1/02	5/02
	Fargo	1/1/02	5/02
	Grand Rapids JLT	1/1/02	5/02
	Guadalajara Ram	1/1/02	5/02
	Halifax	1/1/02	5/02
	Hartford Crn	1/1/02	5/02
	Hong Kong	1/1/02	5/02
	Honolulu Con	1/1/02	5/02
	Houston Edw	1/1/02	5/02
	Irvine Edw	1/1/02	5/02
	Jupiter Crn	1/1/02	5/02
	Kansas City Zoo	1/1/02	5/02
	Karuizawa Sei	**1/1/02**	**5/31/02**
	King of Prussia UA	1/1/02	5/02
	La Coruna	1/1/02	9/30/02
	Langley FP	1/1/02	5/02
	Las Palmas	1/1/02	10/02
	Las Vegas Imx	1/1/02	5/02
	Leon Ram	1/1/02	5/02
	Lincolnshire Reg	1/1/02	5/02
	London BFI	12/27/01	5/02
	Los Angeles Loe	1/1/02	5/02
	Los Angeles NA	1/1/02	5/02
	Melbourne WBS	1/1/02	5/02
	Memphis Muv	1/1/02	5/02
	Menlyn ISA	1/1/02	5/02
	Miami Imx	1/1/02	5/02
	Milan WVC	1/18/02	5/02
	Mississauga FP	1/1/02	5/02
	Monrovia Krik	1/1/02	5/02
	Monterrey Mex	1/1/02	5/02
	Montreal FP	1/1/02	5/02
	Morelia Ram	1/1/02	5/02
	Murrieta	1/1/02	5/02
	Myrtle Beach	1/1/02	5/02
	Nagano Hot	1/1/02	5/02
	Nashville Reg	1/1/02	5/02
	New Rochelle Reg	1/1/02	5/02
	New York Loe	1/1/02	5/02
	Newport	1/1/02	5/02
	Ontario Edw	1/1/02	5/02
	Orlando Muv	1/1/02	5/02
	Osaka Sun	1/1/02	5/02
	Oslo	1/1/02	5/02
	Providence Imx	1/1/02	5/02
	Quebec	1/1/02	5/02
	Richmond SMV	**1/1/02**	**5/27/02**
	Rochester Cmk	1/1/02	5/02
	Sacramento Imx	1/1/02	5/02
	Saint Augustine	1/1/02	5/02
	San Antonio 3D	1/1/02	5/02
	San Francisco Loe	1/1/02	5/02
	San Jose	1/1/02	5/02
	San Juan CC	1/1/02	5/02
	Sandton ISA	1/1/02	5/02
	Sandy	**1/1/02**	**5/20/02**
	Seattle PSC 2	1/1/02	5/02
	Singapore SC	1/1/02	5/02
	Speyer IMAX	1/1/02	5/02
	Spokane	1/1/02	5/02
	Strasbourg UGC	1/1/02	5/02
	Tampa Cha	1/1/02	5/02
	Tampa MOSI	1/1/02	5/02
	Tampico Ram	1/1/02	5/02
	Tempe Imx	1/1/02	5/02
	Tijuana	1/1/02	5/02
	Tokyo IMAX	1/1/02	2/02
	Toronto FP	1/1/02	5/02
	Tulsa Cmk	1/1/02	5/02
	Umhlanga ISA	1/1/02	5/02
	Valencia Edw	1/1/02	5/02
	Vancouver Imx	1/1/02	5/02
	Virginia Beach	1/1/02	5/02
	Warsaw IT	1/1/02	5/02
	West Nyack Imx	1/1/02	5/02
	Winnipeg	1/1/02	5/02
	Woodbridge FP	1/1/02	5/02
	Woodridge Cmk	1/1/02	5/02
Bears	Albuquerque	10/1/01	3/31/02
	Boston MOS	10/19/01	6/15/02
	Calgary SC	7/28/01	7/28/02
	Fort Worth	10/26/01	3/7/02
	Hampton	11/13/01	5/13/02
	Houston MNS	10/26/01	
	Hutchinson	10/5/01	
	Indianapolis CMI	11/01	5/02
	Louisville	10/6/01	3/02
	San Diego RHF	1/11/02	6/02
	Taipei MCRC	7/1/01	7/1/02
Beavers	Calgary SC	2/15/00	

Film	Theater	Open	Close
	Seattle PSC 1	1/1/02	3/4/02
BP	Belfast She	11/20/01	12/31/02
	Bochum IM	9/1/01	3/1/03
	Charlotte	9/29/01	2/3/02
	Cincinnati	**1/1/01**	**12/31/02**
	Frankfurt IM	9/1/01	5/31/02
	Houston MNS	10/26/01	
	Lucerne	5/1/00	
	Malta	1/20/02	
	Melbourne WBS	**2/02**	**6/30/02**
	Menlyn ISA	**2/02**	**9/30/02**
	Mumbai	3/23/01	3/22/02
	San Jose	**2/5/02**	**5/3/03**
	Sandton ISA	**2/02**	**2/28/03**
	Toronto OP	9/25/97	5/31/02
	Valencia Spn	**9/1/01**	**8/30/02**
	Wuerzburg	11/01	
CDS	Barcelona	5/4/01	5/5/02
	Katoomba	**12/10/01**	**6/10/02**
	Madrid	10/24/01	
	Munich	1/17/02	4/30/02
	Oklahoma City	10/19/01	5/31/02
	Paris Geo	**2/5/02**	**1/31/03**
	Sydney WBS	**12/24/99**	**5/31/02**
	Toronto FP	**6/23/01**	
	Toronto OSC	6/23/01	12/31/02
Closed	**Indianapolis WR**	**1/15/01**	**5/02**
	New York AMNH	9/22/01	5/13/02
CTPA	Barcelona	11/26/01	11/27/02
	Brussels	9/5/01	
	Calgary Imx	9/21/01	
	Cape Town ISA	9/21/01	2/28/02
	Hague	12/20/01	6/19/02
	Kaohsiung	**1/9/02**	**11/8/02**
	London ONT	9/23/01	4/1/02
	Los Angeles Loe	9/14/01	
	Mobile	1/9/02	6/10/02
	New York Loe	9/14/01	
	Poitiers Imax	**2/1/02**	**1/31/03**
	Quebec	**2/8/02**	**10/22/02**
	Richmond SMV	**2/5/02**	**4/12/02**
	San Francisco Loe		
	Shanghai Dome	**12/18/01**	**12/17/02**
	Taipei AM	7/5/01	6/30/02
	Tokorozawa	**1/1/02**	**3/31/02**
	Toronto OP	9/15/01	9/15/02
CV	**Aguascalientes**	**2/02**	**3/31/02**
	Brussels	7/1/01	
	Goteborg	2/2/02	1/31/03
	Grand Rapids JLT	**2/02**	**11/17/02**
	Kuala Lumpur NP	3/15/01	3/14/02
	San Jose	**2/02**	**10/1/02**
	Wash NASM	8/8/96	
Cyberwor	Auckland	4/4/01	
	Austin	11/17/01	5/24/02
	Berlin CS	11/16/00	
	Birmingham UK	**9/29/01**	
	Bochum IM	3/8/01	3/7/02
	Bradford	3/1/01	2/28/02
	Brisbane WBS	12/13/01	
	Bristol	10/00	5/02
	Frankfurt IM	3/8/01	3/7/02
	Kaohsiung	6/29/01	6/20/02
	Kitakyushu	1/1/02	3/31/02
	London BFI	12/01	
	Monterrey Mex	12/1/01	12/31/02
	Montpellier Gau	1/1/01	12/31/03
	Perth	**12/20/01**	
	Poitiers Imax 3D	2/1/01	1/31/06
	Taichung NMNS	**1/1/02**	**12/31/02**
	Toronto OSC	11/10/00	5/3/02
	Warsaw IT	**2/02**	**9/6/02**
	Wuerzburg	12/15/00	
	Yokohama SC	3/3/01	3/23/02
DIA	Berlin CS	8/10/00	
	Bochum IM	**2/1/02**	**1/31/03**
	Dayton	**5/26/01**	**5/23/02**
	Houston SCH	1/18/93	7/12/02
DIS	**Birmingham UK**	**9/29/01**	
	Bristol	3/01	3/02
	Cincinnati	**1/1/01**	**12/31/02**
	Houston SCH	7/30/94	7/12/02
	Huntsville	**5/1/01**	**4/30/04**
	Kitakyushu	4/1/01	3/31/02
	Memphis Pink	**1/18/02**	**2/18/02**
	Singapore SC	**2/02**	**5/31/02**
Dolphins	Austin	1/12/02	4/19/02
	Barcelona	10/15/00	
	Bristol	12/22/01	8/8/02
	Detroit	10/1/01	
	Espinho	8/1/01	7/31/02
	Hastings	2/1/02	8/31/02
	Laie	5/1/01	4/30/04
	London BFI	4/1/01	
	Madrid	3/22/01	
	Niagara	10/1/01	2/28/02
	Puebla	11/1/01	4/30/02
	Saint Louis SC	1/4/02	5/2/02
	Stockholm	11/24/00	
	Toronto OP	3/1/00	9/4/02
E3D	**Amneville Gau**	**6/27/01**	**6/30/02**
	Barcelona	**5/11/00**	**6/30/02**
	Berlin Disc	**2/26/99**	**6/30/02**
	Bradford	**5/1/01**	**6/30/02**
	London BFI	6/1/01	
	Madrid	10/26/00	
	Manchester UCI	8/3/01	6/30/02
	Munich	1/15/01	3/31/02
	Perth	**7/12/00**	
	Singapore DC	6/1/01	5/31/02
E3Dcc	Calgary SC	12/26/00	5/25/02
	Copenhagen	**12/1/00**	**6/30/02**
	Karlshamn	6/25/01	9/15/02
	Kofu	**6/1/01**	**3/31/02**
	Stockholm	5/5/00	
EMSH	Castle Rock	3/92	
Everest	Barcelona	5/4/01	
	Belfast She	11/29/01	1/28/03
	Bochum IM	11/1/01	10/31/02
	Denver MNS		**3/7/02**
	Karlshamn	9/15/01	9/15/02
	Malta	12/6/00	
	Manchester UCI	4/6/01	4/5/02
	Nuremburg	11/28/01	2/27/02
	Penrith	10/1/01	9/30/03
	Perth	**2/22/01**	
	Pittsburgh CSC	**2/8/02**	**3/28/02**
	Toronto OP	3/1/99	9/4/02
	Valencia Spn	**7/14/01**	**3/31/02**
	Vantaa	9/1/01	8/31/02
	Wash NMNH	10/11/01	10/10/02
Extreme	**Berlin CS**	**4/5/01**	**6/1/02**
	Coomera	7/1/01	6/30/02
	Hague	10/11/01	
	Hampton	10/12/01	2/12/02
	Honolulu Con	**2/02**	**12/31/02**
	Malta	12/6/00	
	Munich	4/12/99	6/30/02
	Nuremburg	12/22/01	12/22/02
	Perth	**9/10/01**	
	San Antonio 2D	12/18/01	3/18/02
	Speyer Imax	**2/02**	**6/1/02**
	Yellowstone	11/1/99	10/31/02
FOK	**Salmiya**	**4/17/00**	**4/16/02**
Galapago	Bochum IM	9/1/00	8/31/02
	Boston NEA	2/1/02	
	Brussels	5/2/01	
	Fort Lauderdale	10/5/01	10/4/02
	Regina	**9/1/01**	**6/30/02**
	Sinsheim	3/10/01	
	Sudbury	**9/4/01**	**6/30/02**
	Sydney WBS	6/30/01	6/30/02
	Wash NMNH	10/27/99	
	Wuerzburg	12/15/00	
GAW	Zion	5/01	5/02
GC	Bandung	9/1/00	8/31/02
	Fort Worth	**10/26/01**	**3/15/02**
	Glasgow	**10/12/01**	**4/12/02**
	Grand Canyon	11/1/99	2/28/02
	Kofu	**1/12/02**	**4/7/02**
	London ONT	10/2/01	4/1/02
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	4/2/01	4/1/02
	Nuremburg	11/28/01	11/29/02
	Singapore DC	5/26/01	7/3/02
	Syracuse	6/30/01	
	Umhlanga ISA	9/27/01	3/31/02
	Umhlanga ISA	**2/02**	**3/31/02**
	Wuerzburg	7/1/01	
GF	Sudbury	1/00	12/02
	Victoria	1/17/02	9/16/02
GN	Taipei AM	3/30/01	9/30/02
GP	Cleveland	8/1/01	2/1/02
	Raleigh Exp	11/16/01	5/31/02
HaunCast	Amneville Gau	10/30/01	5/31/02
	Auckland	9/11/01	
	Bangkok	**2/02**	**6/30/02**
	Berlin CS	4/5/01	
	Berlin Disc	4/5/01	12/31/02
	Bochum IM	11/8/01	11/30/02
	Bradford	**1/1/02**	**10/31/02**
	Brisbane WBS	9/13/01	
	Bristol	8/25/01	8/25/02
	Edmonton FP	**2/02**	**6/30/02**
	Galveston	9/9/01	10/31/02
	London BFI	12/01	
	Melbourne WBS	**9/13/01**	**9/30/02**
	Myrtle Beach	**2/02**	**9/30/02**
	Oslo	**2/02**	**6/30/02**
	Sydney WBS	9/20/01	8/31/02
	Tsuruga	**12/1/01**	**3/31/02**
	Wuerzburg	**12/1/01**	**7/31/02**
HB	Berlin Disc	11/30/01	12/31/02
	Birmingham UK	**9/29/01**	
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Calgary Imx	**12/20/01**	**6/30/02**
	Charlotte	**2/2/02**	**2/28/03**
	Chicago MSI	10/12/01	7/18/02
	Copenhagen	**1/18/02**	**12/31/02**
	Detroit	2/02	8/02
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	

Film	Theater	Open	Close
	Houston MNS	10/26/01	
	Jersey City	10/12/01	10/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Louisville	1/5/02	6/02
	Manchester UCI	10/12/01	9/30/02
	Paris Geo	1/16/02	2/3/02
	Stockholm	11/30/01	
	Toronto FP	**10/12/01**	
	Toronto OSC	10/12/01	10/12/03
HC	Montpellier Gau	10/30/01	3/31/02
HCBTD	San Simeon	8/17/96	
HH	Brisbane WBS	8/30/01	
IOTS	Garden City	1/1/02	9/1/02
	Pittsburgh CSC	6/23/01	2/7/02
	Saint Paul	10/12/01	2/14/02
	Seattle Dome	3/1/01	2/28/02
	Shanghai Dome	9/1/01	8/31/02
	Toronto OP	**1/8/01**	
ITD	Berlin Disc	6/1/01	5/31/02
	Boston NEA	12/6/01	
	Brisbane WBS	6/30/01	6/30/02
	Charleston SC	**11/20/00**	**12/31/02**
	Chattanooga	5/3/96	5/3/03
	Harrisburg	**9/9/99**	**8/31/02**
	London BFI	1/02	6/02
	Malta	9/14/01	
	Newport	**2/02**	**8/31/02**
	Salmiya	**12/25/00**	**12/24/02**
	Sinsheim	5/98	
	Wuerzburg	11/01	
JIAC	Barcelona	11/1/01	
	Boston MOS	6/15/01	3/15/02
	Cathedral City	**12/25/01**	**5/1/02**
	Columbus COSI	11/3/01	6/30/02
	Copenhagen	1/18/01	12/31/02
	Detroit	7/28/01	5/10/02
	Edmonton Ody	10/5/01	3/4/02
	Jersey City	3/14/01	5/02
	London ONT	12/15/01	6/30/02
	Mexico City Pap	9/14/01	5/13/02
	New Orleans	1/9/02	7/9/02
	Orlando SC	9/29/01	
	Paris Geo	1/16/02	2/3/02
	Pensacola	**3/9/01**	**3/7/02**
	Reno Fleisch	2/5/02	6/3/02
	Richmond SMV	**2/5/02**	**4/12/02**
	Rochester MSC	10/25/01	
	Seattle PSC 1	1/1/02	3/4/02
	Sydney WBS	**2/15/02**	**7/15/02**
	Syracuse	3/24/01	
	Taichung NMNS	**8/28/01**	**7/7/02**
	Toronto OP	3/1/01	9/4/02
	Victoria	9/28/01	5/30/02
L5	Brisbane WBS	8/2/01	
	Galveston	1/1/02	3/31/02
	Sinsheim	10/26/96	
LOLL	Paris Geo	1/16/02	2/3/02
LS	Cathedral City	8/24/01	2/24/02
	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Goteborg	10/21/01	4/20/02
	Nuremburg	11/28/01	11/27/02
	Oklahoma City	5/9/01	3/10/02
	Sioux Falls	9/29/01	2/1/02
LW	Alamogordo	1/1/02	6/30/02
	Atlanta FMNH	9/20/01	9/21/02
	Boston NEA	12/6/01	
	Charlotte	9/29/01	4/1/02
	Columbus COSI	1/15/02	3/30/02
	Lubbock	**2/1/02**	**8/02**
	Paris Geo	1/16/02	2/3/02
	Philadelphia	9/28/01	5/9/02
	Phoenix	6/1/01	6/1/02
	Seoul	12/22/01	7/1/02
	Vancouver SW	6/30/01	6/30/02
MJTTM	Barcelona	5/3/01	5/2/02
	Chiba City	8/01	2/02
	Nagasaki SM	**9/1/01**	**9/30/02**
	Paris Geo	12/5/01	
	Sudbury	1/7/02	5/3/02
	Tokorozawa	9/01	3/02
MOE	Amneville Gau	8/29/01	8/28/02
	Auckland	10/1/01	6/30/02
	Bandung	9/1/00	8/31/02
	Berlin CS	8/1/01	6/30/02
	Bochum IM	**9/1/01**	**8/31/02**
	Boston MOS	**6/16/01**	**6/30/02**
	Brussels	12/1/01	6/30/02
	Cape Town ISA	3/5/01	2/28/03
	Cedar Rapids	12/1/01	3/15/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Copenhagen	12/1/01	5/31/02
	Corpus Christi	3/15/01	2/14/02
	Fort Worth	**1/1/01**	**3/30/02**
	Hague	10/9/00	6/02
	Harrisburg	9/30/01	3/23/02
	Houston MNS	10/26/01	3/6/02
	Jupiter Crn	**2/02**	**3/15/02**
	Kansas City Sci	**2/1/02**	**7/30/02**
	Lucerne	5/1/00	
	Madrid	10/28/99	
	Melzo	**1/1/02**	**6/30/02**
	Mumbai	3/23/01	3/22/02
	Munich	4/2/01	4/1/02
	Norwalk	1/1/01	12/31/02
	Orlando SC	**3/1/01**	**6/30/02**
	Oslo	**10/1/01**	**6/30/02**
	Pitea	**3/1/01**	**3/15/02**
	Portland	11/2/01	6/15/02
	Raleigh Exp	11/16/01	5/31/02
	Sacramento Imx	10/1/01	6/30/02
	Salmiya	**2/15/02**	**2/14/03**
	San Diego RHF	11/1/01	3/31/02
	San Jose	2/5/02	
	Shreveport	9/8/01	7/30/02
	Sioux Falls	9/1/01	6/30/02
	Sudbury	1/1/01	6/30/02
	Syracuse	10/1/01	4/1/02
	Toronto OP	10/1/01	5/31/02
	Valencia Spn	**1/3/02**	**3/31/02**
	Victoria	11/5/01	3/7/02
	Wuerzburg	4/16/01	
MOF	Garden City	12/01	12/02
	Omaha	1/1/02	2/20/02
	Pensacola	11/8/96	
	Wash NASM	9/6/01	4/02
MTA	**Little Rock**	**1/19/02**	
MTM	**Edmonton Ody**	**1/9/98**	**12/31/02**
	Hampton	**9/10/98**	**6/30/02**
	Huntsville	10/1/01	2/28/02
	San Diego RHF	**1/12/01**	**6/30/02**
	San Jose	**2/02**	**5/3/03**
MWH	Atlanta FMNH	12/01	
	Berlin CS	10/11/01	
	Lucerne	11/2/01	
	Wuerzburg	11/01	
Niagara	Bandung	9/1/00	8/31/02
	Beijing	12/31/00	4/30/02
	Frankfurt IM	**9/1/01**	**8/31/02**
	Taejon NSM	**1/1/02**	**12/31/02**
	Tianjin	**1/1/01**	**12/31/02**
Nsync	Berlin Disc	2/1/02	
	Birmingham UK	**2/02**	
	Paris Geo	1/16/02	
	Sudbury	**1/18/02**	**2/3/02**
OM	**Berlin CS**	**1/23/02**	**6/30/02**
	Frankfurt IM	11/1/01	11/30/02
	Munich	8/31/01	12/31/02
	Poitiers Imax	1/02	
	Wuerzburg	11/15/01	5/30/02
OMATS	**Birmingham UK**	**9/29/01**	
	Hampton	9/25/01	2/12/02
OnGuard	Singapore DC	2/13/99	
OO	**Cathedral City**	**2/1/02**	**6/15/02**
	Columbus COSI	1/19/02	6/30/02
	Dallas SP	5/26/01	5/25/02
	Hong Kong	10/1/01	3/31/02
	Jersey City	9/4/01	5/02
	Los Angeles CSC	6/22/01	4/18/02
	Philadelphia	9/28/01	4/4/02
	Poitiers Imax	2/1/01	2/28/02
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
	Valencia Spn	**7/14/01**	**7/12/02**
OrigLife	Paris Geo	6/26/01	
OTW	**Dayton**	**9/1/00**	**5/31/02**
Ozarks	Branson	1/93	12/03
Rheged	Penrith	7/1/00	
ROF	Cleveland	11/1/01	5/1/02
RSATM	Nuremburg	11/28/01	5/31/02
	Syracuse	1/3/02	2/23/02
S&R	Amneville Gau	11/1/01	3/31/02
	Auckland	9/15/01	
	Bochum IM	9/1/01	8/31/02
	Frankfurt IM	9/1/01	8/31/02
	Quebec	**2/8/02**	**3/31/02**
	Wuerzburg	11/01	
SAA	Auckland	4/30/01	
	Birmingham AL	11/23/01	3/22/02
	Boston MOS	2/16/01	6/02
	Bradford	1/8/02	5/7/02
	Bristol	**2/9/02**	**8/8/02**
	Charleston SC	11/1/01	
	Charlotte	11/17/01	5/16/02
	Chattanooga	1/2/02	4/12/02
	Chicago Loe	**2/15/02**	**5/24/02**
	Cincinnati	2/2/02	5/24/02
	Copenhagen	10/1/01	3/31/02
	Dallas SP	2/11/01	2/11/02
	Denver MNS	**9/21/01**	**3/25/02**
	Duluth	10/15/01	
	Fort Worth	1/2/02	5/31/02
	Hull	10/5/01	3/31/02
	Hutchinson	12/14/01	6/13/02
	Little Rock	9/22/01	3/21/02
	London BFI	10/19/01	
	Melbourne WBS	10/25/01	3/31/02
	Munich	6/14/01	6/13/02
	Norwalk	1/18/01	6/13/02
	Oslo	**2/02**	**12/31/02**
	Paris Geo	1/16/02	2/3/02

Film	Theater	Open	Close
	Perth	**2/14/02**	
	Phoenix	**2/16/02**	**8/15/02**
	Pittsburgh CSC	11/3/01	6/21/02
	Saint Paul	**2/7/02**	**6/13/02**
	San Jose	**2/02**	**10/3/02**
	Sandy	**8/24/01**	**8/23/02**
	Seattle PSC 1	**2/1/02**	**2/28/02**
	Stockholm	9/21/01	
	Sydney WBS	10/27/01	4/26/02
	Tampa MOSI	11/16/01	8/29/02
SacrSite	Alamogordo	1/1/02	7/30/02
SC	Berlin Disc	10/11/01	4/10/02
SE	**Nagasaki SM**	**8/14/01**	**8/31/02**
	Toronto OSC	3/6/98	3/31/02
Sedona	Sedona	3/28/98	12/31/03
SFTGS	Alamogordo	10/5/01	4/30/02
	Saint Paul	10/12/01	2/14/02
SOA	Dallas AA	2/26/99	
Solarmax	Denver MNS	7/1/01	2/28/02
	Lubbock	9/16/01	2/14/02
	Sandy	9/14/01	8/1/02
	Taipei AM	3/1/01	2/28/03
	Toronto FP	**3/9/01**	
	Toronto OSC	**1/01**	
SOLOE	Bristol	4/00	4/02
SpaceSta	Bristol	5/01	5/02
STTM	Berlin CS	10/12/00	
	Berlin Disc	**1/15/02**	**2/28/02**
	Munich	**11/15/01**	**2/28/02**
	Osaka Sci	12/1/01	2/28/02
	Wuerzburg	12/13/00	4/6/02
SupeSpee	Syracuse	9/1/97	6/30/02
T40	**Cincinnati**	**1/1/01**	**12/31/02**
	Houston MNS	5/17/01	1/3/03
	Norwalk	1/18/01	6/13/02
	Saint Louis SC	12/1/01	4/30/02
	Syracuse	2/9/02	6/30/02
T90	Norwalk	11/20/98	12/31/03
TBAA	Alamogordo	1/1/02	7/30/02
TF	Corpus Christi	3/9/01	3/8/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Wash NASM	7/1/76	
TR	**Corsicana**	**12/14/01**	**9/7/02**
	Hibbing	**9/1/01**	**3/31/02**
	Jackson MS	**9/1/01**	**2/28/02**
	Memphis Pink	1/18/02	2/18/02
	Portland	1/7/02	4/30/02
	Vancouver SW	2/2/02	5/5/02
Trex	Amneville Gau	3/28/01	3/27/02
	Berlin CS	**1/21/00**	**7/19/02**
	Berlin Disc	**1/14/00**	**7/31/02**
	Bochum IM	9/1/01	8/30/02
	Boston NEA	**2/1/02**	**1/31/03**
	Brisbane WBS	6/30/01	6/30/02
	Bristol	4/4/01	4/02
	Brussels	**9/1/00**	**6/30/02**
	Cape Town ISA	3/1/01	5/31/02
	Frankfurt IM	9/1/01	8/31/02
	Ichikawa	10/30/01	3/28/02
	Jakarta	12/15/01	12/14/02
	London SM	**7/21/01**	**7/20/02**
	Madrid	3/23/00	
	Malta	11/30/01	
	Melbourne WBS	**2/02**	**6/30/02**
	Memphis Pink	11/3/01	3/1/02
	Menlyn ISA	**2/02**	**4/30/02**
	Nagasaki SM	**10/6/01**	**3/31/02**
	Nuremburg	**2/7/02**	**2/6/03**
	Oslo	**4/12/00**	**12/31/02**
	Poitiers Solido	2/1/00	1/31/03
	Quebec	**2/8/02**	**2/28/02**
	San Francisco Loe	10/12/01	4/12/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Stockholm	5/18/01	
	Toyohashi	10/20/01	3/3/02
	Vancouver SW	10/6/01	2/1/02
	Wuerzburg	12/15/00	
TTL	Las Palmas	5/30/01	5/29/02
	Toronto OSC	6/1/00	3/2/02
UGs	Syracuse	9/1/01	5/30/02
WA	**Jupiter Crn**	**2/02**	**6/30/02**
WABOS	**Valencia Spn**	**5/1/00**	**5/31/03**
WAMnv	Paris Geo	1/10/00	
	Xalapa	8/3/01	2/2/02
Whales	**Bochum IM**	**9/1/01**	**8/31/02**
	Calgary SC	**2/2/02**	**9/3/02**
	Chattanooga	10/1/01	4/1/02
	Frankfurt IM	**9/1/01**	**8/31/02**
	Nagasaki SM	**7/17/01**	**7/29/02**
	Norwalk	1/1/01	12/31/02
	Sioux Falls	9/1/01	6/3/02
Wildfire	Roanoke	10/1/01	5/30/02
WOC	Galveston	7/6/01	3/2/02
	Poitiers Imax 3D	**1/1/02**	**12/31/04**
	Warsaw IT	**11/2/01**	**2/28/02**
Wolves	Anchorage	5/14/00	5/20/04
	Dallas SP	5/1/00	4/30/02
	Reno Fleisch	**10/9/01**	**5/02**
ZC	Zion	5/24/94	

January 2002 by Theater

Theater	Film	Open	Close
Addison Mar	BATB	1/1/02	5/02
Aguascalientes	BATB	1/1/02	5/02
	CV	**2/02**	**3/31/02**
Alamogordo	LW	1/1/02	6/30/02
	SacrSite	1/1/02	7/30/02
	SFTGS	10/5/01	4/30/02
	TBAA	1/1/02	7/30/02
Albuquerque	Bears	10/1/01	3/31/02
Amneville Gau	**E3D**	**6/27/01**	**6/30/02**
	HaunCast	10/30/01	5/31/02
	MOE	8/29/01	8/28/02
	S&R	11/1/01	3/31/02
	Trex	3/28/01	3/27/02
Anchorage	Wolves	5/14/00	5/20/04
Ankara	BATB	1/1/02	5/02
Apple Valley Imx	BATB	1/1/02	5/02
Atlanta FMNH	LW	9/20/01	9/21/02
	MWH	12/01	
Auckland	AllAcces	6/26/01	
	BATB	1/1/02	5/02
	Cyberwor	4/4/01	
	HaunCast	9/11/01	
	MOE	10/1/01	6/30/02
	S&R	9/15/01	
	SAA	4/30/01	
Austin	Cyberwor	11/17/01	5/24/02
	Dolphins	1/12/02	4/19/02
Baltimore	BATB	1/1/02	5/02
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/31/02
Bangkok	BATB	1/1/02	5/02
	HaunCast	**2/02**	**6/30/02**
Barcelona	CDS	5/4/01	5/5/02
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	E3D	**5/11/00**	**6/30/02**
	Everest	5/4/01	
	JIAC	11/1/01	
	MJTTM	5/3/01	5/2/02
Beijing	Niagara	12/31/00	4/30/02
Belfast She	BP	11/20/01	12/31/02
	Everest	11/29/01	1/28/03
Berlin CS	AlienAdv	3/1/00	
	AllAcces	**5/3/01**	
	Cyberwor	11/16/00	
	DIA	8/10/00	
	Extreme	**4/5/01**	**6/1/02**
	HaunCast	4/5/01	
	MOE	8/1/01	6/30/02
	MWH	10/11/01	
	OM	**1/23/02**	**6/30/02**
	STTM	10/12/00	
	Trex	**1/21/00**	**7/19/02**
Berlin Disc	AEK	12/1/01	9/30/02
	E3D	**2/26/99**	**6/30/02**
	HaunCast	4/5/01	12/31/02
	HB	11/30/01	12/31/02
	ITD	6/1/01	5/31/02
	Nsync	2/1/02	
	SC	10/11/01	4/10/02
	STTM	**1/15/02**	**2/28/02**
	Trex	**1/14/00**	**7/31/02**
Birmingham AL	AJ	1/19/02	5/24/02
	SAA	11/23/01	3/22/02
Birmingham UK	**Cyberwor**	**9/29/01**	
	DIS	**9/29/01**	
	HB	**9/29/01**	
	Nsync	**2/02**	
	OMATS	**9/29/01**	
Bochum IM	AEK	9/1/01	8/30/02
	BP	9/1/01	3/1/03
	Cyberwor	3/8/01	3/7/02
	DIA	**2/1/02**	**1/31/03**
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HaunCast	11/8/01	11/30/02
	MOE	**9/1/01**	**8/31/02**
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/30/02
	Whales	**9/1/01**	**8/31/02**

Theater	Film	Open	Close
Boston MOS	Bears	10/19/01	6/15/02
	JIAC	6/15/01	3/15/02
	MOE	**6/16/01**	**6/30/02**
	SAA	2/16/01	6/02
Boston NEA	Galapago	2/1/02	
	ITD	12/6/01	
	LW	12/6/01	
	Trex	**2/1/02**	**1/31/03**
Bradford	AllAcces	10/15/01	2/14/02
	Cyberwor	3/1/01	2/28/02
	E3D	**5/1/01**	**6/30/02**
	HaunCast	**1/1/02**	**10/31/02**
	HB	10/11/01	10/31/03
	SAA	1/8/02	5/7/02
Branson	**Africa**	**4/15/01**	
	Alaska	5/1/99	3/14/02
	Ozarks	1/93	12/03
Brisbane WBS	**AEK**	**2/20/02**	**2/19/03**
	AIWC	9/30/01	5/29/02
	Alaska	6/28/01	
	AlienAdv	8/28/01	
	Amazon	10/25/01	
	Cyberwor	12/13/01	
	HaunCast	9/13/01	
	HH	8/30/01	
	ITD	6/30/01	6/30/02
	L5	8/2/01	
	Trex	6/30/01	6/30/02
Bristol	Cyberwor	10/00	5/02
	DIS	3/01	3/02
	Dolphins	12/22/01	8/8/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	SAA	**2/9/02**	**8/8/02**
	SOLOE	4/00	4/02
	SpaceSta	5/01	5/02
	Trex	4/4/01	4/02
Brussels	AllAcces	9/5/01	
	BATB	1/1/02	4/30/02
	CTPA	9/5/01	
	CV	7/1/01	
	Galapago	5/2/01	
	MOE	12/1/01	6/30/02
	Trex	**9/1/00**	**6/30/02**
Buffalo Reg	BATB	1/1/02	5/02
Buford Reg	BATB	1/1/02	5/02
Calgary FP	BATB	1/1/02	5/02
Calgary Imx	CTPA	9/21/01	
	HB	**12/20/01**	**6/30/02**
Calgary SC	Bears	7/28/01	7/28/02
	Beavers	2/15/00	
	E3Dcc	12/26/00	5/25/02
	Whales	**2/2/02**	**9/3/02**
Cape Town ISA	**AllAcces**	**10/1/01**	**2/28/03**
	CTPA	9/21/01	2/28/02
	MOE	3/5/01	2/28/03
	Trex	3/1/01	5/31/02
Castle Rock	EMSH	3/92	
Cathedral City	**JIAC**	**12/25/01**	**5/1/02**
	LS	8/24/01	2/24/02
	OO	**2/1/02**	**6/15/02**
Cedar Rapids	MOE	12/1/01	3/15/02
Charleston SC	BATB	1/1/02	5/02
	ITD	**11/20/00**	**12/31/02**
	SAA	11/1/01	
Charlotte	BP	9/29/01	2/3/02
	HB	**2/2/02**	**2/28/03**
	LW	9/29/01	4/1/02
	SAA	11/17/01	5/16/02
Chattanooga	ITD	5/3/96	5/3/03
	SAA	1/2/02	4/12/02
	Whales	10/1/01	4/1/02
Cheshire Oaks WVC		BATB	1/1/02
	5/02		
Chiba City	MJTTM	8/01	2/02
Chicago Loe	BATB	1/1/02	5/02
	SAA	**2/15/02**	**5/24/02**
Chicago MSI	HB	10/12/01	7/18/02
Cincinnati	AIWC	8/25/01	2/1/02
	BP	**1/1/01**	**12/31/02**
	DIS	**1/1/01**	**12/31/02**
	MOE	10/1/01	12/31/02
	SAA	2/2/02	5/24/02
	T40	**1/1/01**	**12/31/02**
Cleveland	GP	8/1/01	2/1/02
	ROF	11/1/01	5/1/02
Cocoa	MOE	10/15/01	10/14/02
Colorado Sp'gs Cmk		BATB	1/1/02
	5/02		
Columbus COSI	JIAC	11/3/01	6/30/02
	LW	1/15/02	3/30/02
	OO	1/19/02	6/30/02
Columbus Mar	BATB	1/1/02	5/02
Coomera	Extreme	7/1/01	6/30/02
Copenhagen	**E3Dcc**	**12/1/00**	**6/30/02**
	HB	**1/18/02**	**12/31/02**
	JIAC	1/18/01	12/31/02
	MOE	12/1/01	5/31/02
	SAA	10/1/01	3/31/02
Corpus Christi	MOE	3/15/01	2/14/02
	TF	3/9/01	3/8/02
Corsicana	**TR**	**12/14/01**	**9/7/02**
Dallas AA	SOA	2/26/99	
Dallas Cmk	BATB	1/1/02	5/02
Dallas SP	OO	5/26/01	5/25/02
	SAA	2/11/01	2/11/02
	Wolves	5/1/00	4/30/02
Dayton	**DIA**	**5/26/01**	**5/23/02**
	OTW	**9/1/00**	**5/31/02**
Dearborn	BATB	1/1/02	5/02
Denver MNS	**Everest**		**3/7/02**
	SAA	**9/21/01**	**3/25/02**
	Solarmax	7/1/01	2/28/02
Denver UA	BATB	1/1/02	5/02
Detroit	Dolphins	10/1/01	
	HB	2/02	8/02
	JIAC	7/28/01	5/10/02
Dublin Reg	BATB	1/1/02	5/02
Duluth	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	Alaska	4/29/00	2/28/02
	LS	5/1/01	4/30/03
Edmonton FP	BATB	1/1/02	5/02
	HaunCast	**2/02**	**6/30/02**
Edmonton Ody	JIAC	10/5/01	3/4/02
	MTM	**1/9/98**	**12/31/02**
Espinho	Dolphins	8/1/01	7/31/02
Fargo	BATB	1/1/02	5/02
Fort Lauderdale	Galapago	10/5/01	10/4/02
Fort Worth	Bears	10/26/01	3/7/02
	GC	**10/26/01**	**3/15/02**
	MOE	**1/1/01**	**3/30/02**
	SAA	1/2/02	5/31/02
Frankfurt IM	AEK	9/1/01	8/30/02
	BP	9/1/01	5/31/02
	Cyberwor	3/8/01	3/7/02
	Niagara	**9/1/01**	**8/31/02**
	OM	11/1/01	11/30/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/31/02
	Whales	**9/1/01**	**8/31/02**
Galveston	HaunCast	9/9/01	10/31/02
	L5	1/1/02	3/31/02
	WOC	7/6/01	3/2/02
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
Glasgow	**GC**	**10/12/01**	**4/12/02**
	HB	10/11/01	9/1/03
Goteborg	**ATSOT**	**10/2/01**	**10/18/04**
	CV	2/2/02	1/31/03
	LS	10/21/01	4/20/02
Grand Canyon	GC	11/1/99	2/28/02
Grand Rapids JLT	**AEK**	**2/02**	**11/15/02**
	BATB	1/1/02	5/02
	CV	**2/02**	**11/17/02**
Guadalajara Ram	BATB	1/1/02	5/02
Hague	Amazon	2/19/01	
	CTPA	12/20/01	6/19/02
	Extreme	10/11/01	
	HB	10/10/01	
	MOE	10/9/00	6/02
Halifax	BATB	1/1/02	5/02
Hampton	Bears	11/13/01	5/13/02
	Extreme	10/12/01	2/12/02
	MTM	**9/10/98**	**6/30/02**
	OMATS	9/25/01	2/12/02
Harrisburg	**ITD**	**9/9/99**	**8/31/02**
	MOE	9/30/01	3/23/02
Hartford Crn	BATB	1/1/02	5/02
Hastings	AJ	2/1/02	8/31/02
	Dolphins	2/1/02	8/31/02
Hibbing	**TR**	**9/1/01**	**3/31/02**
Hong Kong	BATB	1/1/02	5/02
	OO	10/1/01	3/31/02
Honolulu Con	BATB	1/1/02	5/02
	Extreme	**2/02**	**12/31/02**
Houston Edw	BATB	1/1/02	5/02
Houston MNS	Bears	10/26/01	
	BP	10/26/01	
	HB	10/26/01	
	MOE	10/26/01	3/6/02
	T40	5/17/01	1/3/03
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
Hull	AIWC	1/12/02	6/30/02
	SAA	10/5/01	3/31/02
Huntsville	**DIS**	**5/1/01**	**4/30/04**
	MTM	10/1/01	2/28/02
Hutchinson	Bears	10/5/01	
	SAA	12/14/01	6/13/02
Ichikawa	Trex	10/30/01	3/28/02
Indianapolis CMI	Bears	11/01	5/02
Indianapolis WR	**Closed**	**1/15/01**	**5/02**
Irvine Edw	BATB	1/1/02	5/02
Jackson MS	**ATSOT**	**3/1/01**	**5/31/02**
	TR	**9/1/01**	**2/28/02**
Jakarta	Trex	12/15/01	12/14/02
Jersey City	HB	10/12/01	10/02
	JIAC	3/14/01	5/02
	OO	9/4/01	5/02
Jupiter Crn	BATB	1/1/02	5/02
	MOE	**2/02**	**3/15/02**
	WA	**2/02**	**6/30/02**
Kansas City Sci	ATSOT	11/16/01	3/16/02

Theater	Film	Open	Close
	HB	10/19/01	9/30/02
	MOE	**2/1/02**	**7/30/02**
Kansas City Zoo	BATB	1/1/02	5/02
Kaohsiung	**CTPA**	**1/9/02**	**11/8/02**
	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
Karuizawa Sei	**BATB**	**1/1/02**	**5/31/02**
Katoomba	**CDS**	**12/10/01**	**6/10/02**
King of Prussia UA	BATB	1/1/02	5/02
Kitakyushu	Cyberwor	1/1/02	3/31/02
	DIS	4/1/01	3/31/02
Kofu	**E3Dcc**	**6/1/01**	**3/31/02**
	GC	**1/12/02**	**4/7/02**
Kuala Lumpur NP	CV	3/15/01	3/14/02
Kyoto	Alaska	3/21/98	2/28/02
La Coruna	BATB	1/1/02	9/30/02
Laie	Dolphins	5/1/01	4/30/04
Langley FP	BATB	1/1/02	5/02
Las Palmas	BATB	1/1/02	10/02
	TTL	5/30/01	5/29/02
Las Vegas Imx	BATB	1/1/02	5/02
Leon Ram	BATB	1/1/02	5/02
Lincolnshire Reg	BATB	1/1/02	5/02
Little Rock	**MTA**	**1/19/02**	
	SAA	9/22/01	3/21/02
London BFI	BATB	12/27/01	5/02
	Cyberwor	12/01	
	Dolphins	4/1/01	
	E3D	6/1/01	
	HaunCast	12/01	
	ITD	1/02	6/02
	SAA	10/19/01	
London ONT	CTPA	9/23/01	4/1/02
	GC	10/2/01	4/1/02
	JIAC	12/15/01	6/30/02
London SM	HB	10/11/01	10/31/03
	Trex	**7/21/01**	**7/20/02**
Los Angeles CSC	AJ	9/1/01	4/15/02
	HB	10/14/01	9/30/02
	OO	6/22/01	4/18/02
Los Angeles Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
Los Angeles NA	BATB	1/1/02	5/02
Louisville	Bears	10/6/01	3/02
	HB	1/5/02	6/02
Lubbock	AJ	11/16/01	5/15/02
	LW	**2/1/02**	**8/02**
	Solarmax	9/16/01	2/14/02
Lucerne	BP	5/1/00	
	MOE	5/1/00	
	MWH	11/2/01	
Madrid	CDS	10/24/01	
	Dolphins	3/22/01	
	E3D	10/26/00	
	MOE	10/28/99	
	Trex	3/23/00	
Malta	Africa	2/8/01	
	BP	1/20/02	
	Everest	12/6/00	
	Extreme	12/6/00	
	ITD	9/14/01	
	Trex	11/30/01	
Manchester UCI	E3D	8/3/01	6/30/02
	Everest	4/6/01	4/5/02
	HB	10/12/01	9/30/02
Melbourne WBS	**AEK**	**2/02**	**6/30/02**
	BATB	1/1/02	5/02
	BP	**2/02**	**6/30/02**
	HaunCast	**9/13/01**	**9/30/02**
	SAA	10/25/01	3/31/02
	Trex	**2/02**	**6/30/02**
Melzo	**MOE**	**1/1/02**	**6/30/02**
Memphis Muv	BATB	1/1/02	5/02
Memphis Pink	AIWC	6/30/01	3/1/02
	DIS	**1/18/02**	**2/18/02**
	TR	1/18/02	2/18/02
	Trex	11/3/01	3/1/02
Menlyn ISA	BATB	1/1/02	5/02
	BP	**2/02**	**9/30/02**
	Trex	**2/02**	**4/30/02**
Mexico City Pap	JIAC	9/14/01	5/13/02
Miami Imx	BATB	1/1/02	5/02
Milan WVC	BATB	1/18/02	5/02
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
Mississauga FP	BATB	1/1/02	5/02
Mobile	CTPA	1/9/02	6/10/02
Monrovia Krik	BATB	1/1/02	5/02
Monterrey Mex	BATB	1/1/02	5/02
	Cyberwor	12/1/01	12/31/02
Montpellier Gau	AEK	6/13/01	6/12/02
	Cyberwor	1/1/01	12/31/03
	HC	10/30/01	3/31/02
Montreal FP	BATB	1/1/02	5/02
Montreal VP	AIWC	10/12/01	2/11/02
	AJ	**10/15/01**	**2/15/02**
Morelia Ram	BATB	1/1/02	5/02
Mumbai	AEK	3/23/01	3/22/02
	BP	3/23/01	3/22/02
	GC	8/15/01	8/14/02
	MOE	3/23/01	3/22/02
Munich	CDS	1/17/02	4/30/02
	E3D	1/15/01	3/31/02
	Extreme	4/12/99	6/30/02
	GC	4/2/01	4/1/02
	MOE	4/2/01	4/1/02
	OM	8/31/01	12/31/02
	SAA	6/14/01	6/13/02
	STTM	**11/15/01**	**2/28/02**
Murrieta	BATB	1/1/02	5/02
Myrtle Beach	**AJ**	**2/02**	**3/1/02**
	BATB	1/1/02	5/02
	HaunCast	**2/02**	**9/30/02**
Nagano Hot	BATB	1/1/02	5/02
Nagasaki SM	**MJTTM**	**9/1/01**	**9/30/02**
	SE	**8/14/01**	**8/31/02**
	Trex	**10/6/01**	**3/31/02**
	Whales	**7/17/01**	**7/29/02**
Nashville Reg	BATB	1/1/02	5/02
New Orleans	Antarc	9/30/01	4/1/02
	JIAC	1/9/02	7/9/02
New Rochelle Reg	BATB	1/1/02	5/02
New York AMNH	Closed	9/22/01	5/13/02
New York Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
Newport	BATB	1/1/02	5/02
	ITD	**2/02**	**8/31/02**
Niagara	Dolphins	10/1/01	2/28/02
Norwalk	MOE	1/1/01	12/31/02
	SAA	1/18/01	6/13/02
	T40	1/18/01	6/13/02
	T90	11/20/98	12/31/03
	Whales	1/1/01	12/31/02
Nuremburg	**Africa**	**12/15/01**	**3/22/02**
	ATSOT	**12/22/01**	**12/31/02**
	Everest	11/28/01	2/27/02
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	LS	11/28/01	11/27/02
	RSATM	11/28/01	5/31/02
	Trex	**2/7/02**	**2/6/03**
Oakland	Antarc	1/1/01	12/1/02
Oklahoma City	CDS	10/19/01	5/31/02
	LS	5/9/01	3/10/02
Omaha	AIWC	8/1/01	2/1/02
	MOF	1/1/02	2/20/02
Ontario Edw	BATB	1/1/02	5/02
Orlando Muv	BATB	1/1/02	5/02
Orlando SC	JIAC	9/29/01	
	MOE	**3/1/01**	**6/30/02**
Osaka Sci	STTM	12/1/01	2/28/02
Osaka Sun	BATB	1/1/02	5/02
Oslo	BATB	1/1/02	5/02
	HaunCast	**2/02**	**6/30/02**
	MOE	**10/1/01**	**6/30/02**
	SAA	**2/02**	**12/31/02**
	Trex	**4/12/00**	**12/31/02**
Oulu	AEK	5/1/01	4/30/02
Paris Geo	AllAcces	1/16/02	2/3/02
	CDS	**2/5/02**	**1/31/03**
	HB	1/16/02	2/3/02
	JIAC	1/16/02	2/3/02
	LOLL	1/16/02	2/3/02
	LW	1/16/02	2/3/02
	MJTTM	12/5/01	
	Nsync	1/16/02	
	OrigLife	6/26/01	
	SAA	1/16/02	2/3/02
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	
Pensacola	**JIAC**	**3/9/01**	**3/7/02**
	MOF	11/8/96	
	TF	7/2/96	
Perth	**AlienAdv**	**7/12/01**	**5/31/02**
	AllAcces	**11/22/01**	
	Cyberwor	**12/20/01**	
	E3D	**7/12/00**	
	Everest	**2/22/01**	
	Extreme	**9/10/01**	
	SAA	**2/14/02**	
Philadelphia	AJ	1/11/02	6/6/02
	LW	9/28/01	5/9/02
	OO	9/28/01	4/4/02
Phoenix	Alaska	8/1/01	2/1/02
	LW	6/1/01	6/1/02
	SAA	**2/16/02**	**8/15/02**
Pitea	**AlienAdv**	**12/25/01**	**12/25/02**
	MOE	**3/1/01**	**3/15/02**
Pittsburgh CSC	**Everest**	**2/8/02**	**3/28/02**
	IOTS	6/23/01	2/7/02
	SAA	11/3/01	6/21/02
Poitiers 870 3D	AlienAdv	2/1/00	2/1/02
Poitiers Imax	**CTPA**	**2/1/02**	**1/31/03**
	OM	1/02	
	OO	2/1/01	2/28/02
Poitiers Imax 3D	Cyberwor	2/1/01	1/31/06
	WOC	**1/1/02**	**12/31/04**
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	Amazon	1/1/02	5/30/02
	MOE	11/2/01	6/15/02
	TR	1/7/02	4/30/02
Providence Imx	BATB	1/1/02	5/02

Theater	Film	Open	Close
Puebla	Dolphins	11/1/01	4/30/02
Quebec	BATB	1/1/02	5/02
	CTPA	**2/8/02**	**10/22/02**
	S&R	**2/8/02**	**3/31/02**
	Trex	**2/8/02**	**2/28/02**
Raleigh Exp	GP	11/16/01	5/31/02
	MOE	11/16/01	5/31/02
Regina	AIWC	9/4/01	3/3/02
	Galapago	**9/1/01**	**6/30/02**
Reno Fleisch	JIAC	2/5/02	6/3/02
	Wolves	**10/9/01**	**5/02**
Richmond SMV	**BATB**	**1/1/02**	**5/27/02**
	CTPA	**2/5/02**	**4/12/02**
	JIAC	**2/5/02**	**4/12/02**
Roanoke	Wildfire	10/1/01	5/30/02
Rochester Cmk	BATB	1/1/02	5/02
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	BATB	1/1/02	5/02
	MOE	10/1/01	6/30/02
Saint Augustine	BATB	1/1/02	5/02
Saint Louis SC	Dolphins	1/4/02	5/2/02
	T40	12/1/01	4/30/02
Saint Paul	IOTS	10/12/01	2/14/02
	SAA	**2/7/02**	**6/13/02**
	SFTGS	10/12/01	2/14/02
Saitama	**AIWC**	**12/8/01**	**3/3/02**
Salmiya	**FOK**	**4/17/00**	**4/16/02**
	ITD	**12/25/00**	**12/24/02**
	MOE	**2/15/02**	**2/14/03**
San Antonio 2D	Alamo		
	Extreme	12/18/01	3/18/02
San Antonio 3D	BATB	1/1/02	5/02
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	AJ	10/5/01	3/8/02
	Bears	1/11/02	6/02
	MOE	11/1/01	3/31/02
	MTM	**1/12/01**	**6/30/02**
San Francisco Loe	BATB	1/1/02	5/02
	CTPA		
	Trex	10/12/01	4/12/02
San Jose	BATB	1/1/02	5/02
	BP	**2/5/02**	**5/3/03**
	CV	**2/02**	**10/1/02**
	MOE	2/5/02	
	MTM	**2/02**	**5/3/03**
	SAA	**2/02**	**10/3/02**
San Juan CC	BATB	1/1/02	5/02
San Simeon	HCBTD	8/17/96	
Sandton ISA	**AEK**	**2/02**	**2/28/03**
	AIWC	**2/02**	**9/9/03**
	BATB	1/1/02	5/02
	BP	**2/02**	**2/28/03**
Sandy	**BATB**	**1/1/02**	**5/20/02**
	SAA	**8/24/01**	**8/23/02**
	Solarmax	9/14/01	8/1/02
Seattle Dome	IOTS	3/1/01	2/28/02
	OO	10/10/01	10/9/02
Seattle PSC 1	Beavers	1/1/02	3/4/02
	JIAC	1/1/02	3/4/02
	SAA	**2/1/02**	**2/28/02**
Seattle PSC 2	BATB	1/1/02	5/02
Sedona	Sedona	3/28/98	12/31/03
Seoul	LW	12/22/01	7/1/02
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	**CTPA**	**12/18/01**	**12/17/02**
	IOTS	9/1/01	8/31/02
Shreveport	MOE	9/8/01	7/30/02
Singapore DC	E3D	6/1/01	5/31/02
	GC	5/26/01	7/3/02
	OnGuard	2/13/99	
Singapore SC	BATB	1/1/02	5/02
	DIS	**2/02**	**5/31/02**
Sinsheim	Galapago	3/10/01	
	ITD	5/98	
	L5	10/26/96	
	Trex	3/18/99	
Sioux Falls	Alaska	2/2/02	6/14/02
	Amazon	9/29/01	2/1/02
	LS	9/29/01	2/1/02
	MOE	9/1/01	6/30/02
	Whales	9/1/01	6/3/02
Speyer IMAX	BATB	1/1/02	5/02
Speyer Imax	**Extreme**	**2/02**	**6/1/02**
Spokane	BATB	1/1/02	5/02
Stockholm	Dolphins	11/24/00	
	E3Dcc	5/5/00	
	HB	11/30/01	
	SAA	9/21/01	
	Trex	5/18/01	
Strasbourg UGC	BATB	1/1/02	5/02
Sudbury	AIWC	9/4/01	10/7/02
	Galapago	**9/4/01**	**6/30/02**
	GF	1/00	12/02
	MJTTM	1/7/02	5/3/02
	MOE	1/1/01	6/30/02
	Nsync	**1/18/02**	**2/3/02**
Sydney WBS	**CDS**	**12/24/99**	**5/31/02**
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	JIAC	**2/15/02**	**7/15/02**
	SAA	10/27/01	4/26/02
Syracuse	GC	6/30/01	
	JIAC	3/24/01	
	MOE	10/1/01	4/1/02
	RSATM	1/3/02	2/23/02
	SupeSpee	9/1/97	6/30/02
	T40	2/9/02	6/30/02
	UGs	9/1/01	5/30/02
Taejon Earth	AlienAdv	3/1/01	3/1/02
Taejon NSM	**Niagara**	**1/1/02**	**12/31/02**
Taichung NMNS	**Cyberwor**	**1/1/02**	**12/31/02**
	JIAC	**8/28/01**	**7/7/02**
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	Solarmax	3/1/01	2/28/03
Taipei MCRC	Bears	7/1/01	7/1/02
Tampa Cha	BATB	1/1/02	5/02
Tampa MOSI	BATB	1/1/02	5/02
	SAA	11/16/01	8/29/02
Tampico Ram	BATB	1/1/02	5/02
Tempe Imx	BATB	1/1/02	5/02
Tianjin	**Niagara**	**1/1/01**	**12/31/02**
Tijuana	BATB	1/1/02	5/02
Tokorozawa	**CTPA**	**1/1/02**	**3/31/02**
	MJTTM	9/01	3/02
Tokyo IMAX	BATB	1/1/02	2/02
Toronto FP	Africa	10/15/01	5/25/02
	BATB	1/1/02	5/02
	CDS	**6/23/01**	
	HB	**10/12/01**	
	Solarmax	**3/9/01**	
Toronto OP	BP	9/25/97	5/31/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	IOTS	**1/8/01**	
	JIAC	3/1/01	9/4/02
	MOE	10/1/01	5/31/02
Toronto OSC	CDS	6/23/01	12/31/02
	Cyberwor	11/10/00	5/3/02
	HB	10/12/01	10/12/03
	SE	3/6/98	3/31/02
	Solarmax	**1/01**	
	TTL	6/1/00	3/2/02
Toyohashi	Trex	10/20/01	3/3/02
Tsuruga	**HaunCast**	**12/1/01**	**3/31/02**
Tulsa Cmk	BATB	1/1/02	5/02
Umhlanga ISA	BATB	1/1/02	5/02
	GC	9/27/01	3/31/02
	GC	**2/02**	**3/31/02**
Valencia Edw	BATB	1/1/02	5/02
Valencia Spn	**BP**	**9/1/01**	**8/30/02**
	Everest	**7/14/01**	**3/31/02**
	MOE	**1/3/02**	**3/31/02**
	OO	**7/14/01**	**7/12/02**
	WABOS	**5/1/00**	**5/31/03**
Vancouver Imx	BATB	1/1/02	5/02
Vancouver SW	LW	6/30/01	6/30/02
	TR	2/2/02	5/5/02
	Trex	10/6/01	2/1/02
Vantaa	Everest	9/1/01	8/31/02
Victoria	Alaska	6/1/01	5/30/02
	GF	1/17/02	9/16/02
	JIAC	9/28/01	5/30/02
	MOE	11/5/01	3/7/02
Virginia Beach	BATB	1/1/02	5/02
Warner Robins	TF	7/92	
Warsaw IT	**AEK**	**2/02**	**3/7/02**
	BATB	1/1/02	5/02
	Cyberwor	**2/02**	**9/6/02**
	WOC	**11/2/01**	**2/28/02**
Wash NASM	AIWC	5/01	4/02
	CV	8/8/96	
	MOF	9/6/01	4/02
	TF	7/1/76	
Wash NMNH	Africa	10/11/01	4/10/02
	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
West Nyack Imx	BATB	1/1/02	5/02
Winnipeg	BATB	1/1/02	5/02
Woodbridge FP	BATB	1/1/02	5/02
Woodridge Cmk	BATB	1/1/02	5/02
Wuerzburg	BP	11/01	
	Cyberwor	12/15/00	
	Galapago	12/15/00	
	GC	7/1/01	
	HaunCast	**12/1/01**	**7/31/02**
	ITD	11/01	
	MOE	4/16/01	
	MWH	11/01	
	OM	11/15/01	5/30/02
	S&R	11/01	
	STTM	12/13/00	4/6/02
	Trex	12/15/00	
Xalapa	WAMnv	8/3/01	2/2/02
Yellowstone	Extreme	11/1/99	10/31/02
Yokohama SC	Cyberwor	3/3/01	3/23/02
Zion	GAW	5/01	5/02
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West	1996		JQH
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		RBFC
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		GEO
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Rheged	Rheged: The Lost Kingdom	2000		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		NOVA
SacrSite	Sacred Site (aka NOTC)	1986		DCI
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
WA	Weaving Ants	1987		IMAX
WABOS	We Are Born of Stars	1985	3D	IMAX
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
ZC	Zion Canyon	1994		WCPI

February 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
98	BATB	11	OO	5	STTM	2	TTL	1	Sedona
42	MOE	10	Galapago	5	T40	2	WAMnv	1	SOA
34	SAA	9	AJ	4	Amazon	1	Alamo	1	SOLOE
30	Trex	9	CDS	4	ATSOT	1	EMSH	1	SpaceSta
23	JIAC	8	DIS	4	DIA	1	FOK	1	SupeSpee
22	HB	7	Alaska	4	MOF	1	GAW	1	T90
21	Cyberwor	7	AllAcces	4	MWH	1	GN	1	TBAA
18	CTPA	7	CV	4	Nsync	1	HC	1	UGs
18	HaunCast	7	LS	4	TF	1	HCBTD	1	WA
16	BP	7	Whales	3	L5	1	HH	1	WABOS
15	E3D	6	AlienAdv	3	WOC	1	LOLL	1	Wildfire
15	Everest	6	IOTS	3	Wolves	1	MTA	1	ZC
14	Dolphins	6	MJTTM	2	Antarc	1	OnGuard		
14	GC	6	S&R	2	Beavers	1	OrigLife		
12	Extreme	6	Solarmax	2	GF	1	OTW		
12	ITD	6	TR	2	GP	1	Ozarks		
11	AEK	5	Africa	2	OMATS	1	Rheged		
11	AIWC	5	MTM	2	RSATM	1	ROF		
11	Bears	5	Niagara	2	SE	1	SacrSite		
11	LW	5	OM	2	SFTGS	1	SC		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972
Tel: 310-247-3000
www.oscars.org

aGepro Cinéma
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

AMC Entertainment Inc.
106 W. 14th St., Ste. 1700
Kansas City, MO 64105 USA
Tel: 816-221-4000
Fax: 816-480-4617

Anschutz Corporation
555 17th St # 2400
Denver, CO 80202 USA
Tel: 303-298-1000

Blue Sky AB
Box 229
Vasteras, SE-72106 SWEDEN
Tel: +46-21-189597
Fax: +46-21179119

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-567 5007
www.disney.go.com

Cape Town IMAX Cinema
P.O. Box 50070
Victoria and Alfred Waterfront
Cape Town, 8002 SOUTH AFRICA
Tel: +27-21-419-7365
Fax: +27-21-419-7791
www.imax.co.za

Children's Museum of Indianapolis
3000 North Meridian Street
P.O. Box 3000
Indianapolis, IN 46206 USA
Tel: 317-924-5431
Fax: 317-921-4019
www.childrensmuseum.org

Cinema Japan Company, Ltd.
Mita Higashimon Bldg. Suite 4F
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

CineStar Imax in Sony Center Potsdamer Platz
Potsdamer Strasse 4
Berlin, 10785 GERMANY
Tel: +49-30-260 66 400
www.cinestar-imax.de

COSI Columbus
333 West Broad Street
Columbus, OH 43215 USA
Tel: 614-228-2674
Fax: 614-228-6363
http://cosi.org

Crown Odyssey Theater
4688 Main Street
Jupiter, FL 33458 USA
Tel: 561-799-9828
www.crowntheatres.com/theatres/jupiter_abacoa_odyssey.html

Crown Theatres
64 Main Street
South Norwalk, CT 06854-2716
Tel: 203-846-8800
www.crowntheatres.com/

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158
www.earthship.tv

Edwards Theatres Circuit, Inc.
300 Newport Center Drive
Newport Beach, CA 92660 USA
Tel: 949-640-4600
Fax: 949-721-7170
www.edwardscinemas.com/

Equus Films
53-55 Brisbane Street
Surry Hills
Sydney, 2010 AUSTRALIA
Tel: +61-2-9281-1266
Fax: +61-2-9281-3269

Euromax
c/o NMPFT
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44 1274 203-360
Fax: +44-1-274 770-199
www.euromax.org

Extreme Productions **EP**
4107A - 11 Street S.E.
Calgary, AB T2G 3H1 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Fernbank Museum of Natural History
767 Clifton Road NE
Atlanta, GA 30307-1221 USA
Tel: 404-378-0127
Fax: 404-378-8140
www.fernbank.edu/museum/

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Piper Jaffray Plaza
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Glasgow Science Centre
50 Pacific Quay
Glasgow, G51 1EA SCOTLAND, UK
Tel: +44-141-420-5010
Fax: +44-141-420-5011
www.gsc.org.uk

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Hastings Museum
1330 North Burlington Avenue
PO Box 1286
Hastings, NE 68902-1286 USA
Tel: 402-461-2399
Fax: 402-461-2379
www.hastingsnet.com/museum/index.html

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

I.T. International Theaters
91 Medinat Hayeudim St
Industrial Zone
Herzlia Tituahh, 46766 ISRAEL
Tel: +972-9-952-6262
Fax: +972-9-956-1581

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX New Zealand
Level 4 - Entertainment Centre
291 - 297 Queen Street
Auckland, NEW ZEALAND
Tel: +64-9 303 3345
Fax: +64-9-303-3346
www.imax.nz.co.nz

Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

IMAX Theatre Adelaide
3 Cinema Place
Adelaide, SA 5000 AUSTRALIA
Tel: +61-8-8227-75
Fax: +61-8-8227-76
www.imax.com.au

IMAX Theatre at The Bridge
6081 Center Drive
Los Angeles, CA 90045 USA
Tel: 310-568-2424
Fax: 310-568-0570
www.thebridgecinema.com/imax/imax.asp

Iwerks Entertainment **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

Jack Loeks Theatres, Inc.
1400 28th Street SW
Wyoming, MI 49509 USA
Tel: 616-532-6302
Fax: 616-532-3660
www.bigscreenmovies.com

James D. Stern Productions
676 N Michigan, Ste 3600
Chicago, IL 60611 USA
Tel: 312-787-2205
Fax: 312-787-2208

Jordan's Furniture
1 Underprice Way
Natick, MA 01760 USA
Tel: 508-424-0088
www.jordansfurniture.com

Kilimanjaro, Inc.
156 Western Ave, Ste 219
Boston, MA 02134 USA
Tel: 617-332-3802
Fax: 617-787-5556

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

Living Pictures Pty Ltd.
83 Frenchs Forest Road
Seaforth, NSW 2092 AUSTRALIA
Tel: +61-2-9949-5199
Fax: +61-2-9949-4977

Lockheed Martin
1725 Jefferson Davis Highway, Suite 300
Arlington, VA 22202 USA

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Machine Age Films, LLC
4048 Benedict Canyon Dr
Sherman Oaks, CA 91423 USA
Tel: 818-763-1937
Fax: 818-763-1937
www.machineagefilms.com

MegaSystems, Inc. **MEGA**
1515 Locust Street, Ste 700
Philadelphia, PA 19102 USA
Tel: 215-546-5300
Fax: 215-546-2443
www.megasystem.com

Movie Experience at California Oaks
41090 California Oaks Road
Murrieta, CA 92562 USA
Tel: 909-698-7800

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-8715
www.mr-film.com

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

Muvico Theaters
3101 N. Federal Highway, 6th Floor
Fort Lauderdale, FL 33306-1042 USA
Tel: 954-564-6550
Fax: 954-564-6518
www.muvico.com

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.edu/nasm/IMAX/

National Geographic Films
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
www.nationalgeographic.com/main.html

National Museum of Natural History
10th St. and Constitution Ave., NW
Washington, DC 20560 USA
www.mnh.si.edu/imax/

National Wildlife Productions
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
www.nwf.org/nwp

Nat'l Museum of Photography, Film, & TV
Pictureville
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-727-488
Fax: +44-1-274-723-155
www.nmpft.org.uk

nWave Pictures
10839 Washington Blvd.
Culver City, CA 90232 USA
Tel: 310-815-2880
Fax: 310-845-1716
www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nwave.com

O Entertainment
31878 Camino Capistrano, Suite 101
San Juan Capistrano, CA 92675 USA
Tel: 949-443-3222
Fax: 949-443-3223

Octograph
6767 Forest Lawn Drive, Ste 112
Los Angeles, CA 90068 USA
Tel: 323-845-1200
Fax: 323-845-1201
www.octograph.com

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Principal Media Group
Picture House
65 Hopton Street, Bankside
London, SE1 9LR ENGLAND, UK
Tel: +44-20-7928-9287
Fax: +44-20-7928-9886
www.principalmedia.com

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645
www.orlifelargeformat.com

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Really BIG Film Corp. **RBFC**
423 S. Arnaz Dr.
Los Angeles, CA 90048 USA
Tel: 310-273-8831
Fax: 310-278-2215
www.rbfcinc.com

Regal Cinemas
7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

RFX Inc.
736 Seward St.
Los Angeles, CA 90038-3504 USA
Tel: 213-962-7400
Fax: 213-962-7444

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11
www.rigaudprod.com/

Directory, cont'd

Riverfront Park
North 507 Howard Street
Spokane, WA 99201 USA
Tel: 509-625-6600
Fax: 509-625-6630
http://spokaneriverfrontpark.com

Roquemore, Pringle & Moore
6055 E. Washington Blvd, Ste 608
Los Angeles, CA 90040 USA
Fax: 323-724-9117

Sanborn Theaters, Inc.
13 Corporate Plaza, Suite 110
Newport Beach, CA 92660 USA
Tel: 949-640-2370
Fax: 949-640-7816

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.on.ca

Showscan Entertainment Inc.
6767 Forest Lawn Drive, Suite 110
Los Angeles, CA 90068 USA
Tel: 323-882-6128
Fax: 323-882-8553
www.showscan.com

SimEx Inc.
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352
www.simex.ca/

SK Films, Inc. **SKF**
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com/

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Societe du Vieux-Port de Montreal
333 de la Commune Ouest
Montreal, QC H2Y 2E2 CANADA
Tel: 514-283-5256
Fax: 514-283-8423

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570
www.cinergetics.com/SPC.htm

Space Center Houston
1601 NASA Road 1
Houston, TX 77058-3145 USA
Tel: 281-244-2105
Fax: 281-283-7724
www.spacecenter.org

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc. **SFI**
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006

Super 70 Entertainment, Inc.
17885 133rd Way
Jupiter, FL 33478 USA
Tel: 305-663-9339
Fax: 305-663-9336

Swiss Museum of Transport and Communication
Lidostrasse 5
Lucerne, CH-6006 SWITZERLAND
Tel: +41-41-370-4444
Fax: +41-41-370-6168
www.imax.ch

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844
www.taarnastudios.com

Tech Museum of Innovation
201 South Market Street
San Jose, CA 95113-2008 USA
Tel: 408-294-8324
Fax: 408-279-7167
www.thetech.org

Technicolor, Ltd.
Bath Road
W. Drayton, Middlesex UB7 0DB ENGLAND, UK
Tel: +44-20-8759-5432
Fax: +44-20-8759-6270

Tiffen Inc.
5420 W. 83rd St.
Los Angeles, CA 90045 USA
Tel: 310-645-4568
Fax: 310-645-4725
www.tiffen.com

Tim Liversedge Productions
P.O. Box 236
Maun, BOTSWANA
Tel: +267-662340
Fax: +267-662643

Tokyo IMAX Theater
5-24-2 Sendagaya
Shibuya-ku
Tokyo, 151-0051 JAPAN
Tel: +81-3-5361-3030
Fax: +81-3-5361-3038

TVA International Large-Format **TVA**
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

United Artists Theatres
911 0 E. Nichols Ave., Ste. 200
Englewood, CO 80112-3405 USA
Tel: 303-792-3600
Fax: 303-790-8907
www.uatc.com

Vista Collaborative Arts, Inc.
2443 Alder St.
Vancouver, BC V6H 4A4 CANADA
Tel: 604-602-6089
Fax: 604-602-6069
www.vista-arts.com/

Volcanic Ocean Films
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Walden Media **WM**
10 East 40th St, 26th Fl
New York, NY 10016 USA
Tel: 212-689-5420
Fax: 212-689-5437
www.walden.com

Walt Disney Pictures
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

WGBH Enterprises **WGBH**
1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

XLargo **XL**
108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28
www.xlargo.com

Classified Ads

POSITIONS SOUGHT

Theater Director/ Consultant

Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatIMAX@aol.com or call 408-847-5623

LF Project Manager / Designer

Progressive project manager and design professional with over five years' experience in the large-format industry is seeking a position or consultancy work with a client currently developing plans for a large-format theater. Will act as theater client's representative in dealing with large-format equipment supplier, design consultants, and contractors to effect design, control costs, and oversee project. Most recently with IMAX Corporation, I have designed and developed a number of large-format theaters throughout North America.

Contact Joe Chimenti at 905-465-5279 or at JChimenti@aol.com

Experienced LF Producer/Line Producer

Looking to explore interesting and challenging opportunities. I have successfully produced 15/70 (IMAX), 5/70 2D and 3D, 8/70 3D, 35mm 3D, and high-definition (including 24p) 3D films. I have also completed feature films, television shows, and commercials. I have a strong visual effects background, including supervising effects for large-format and television projects. All of these have come in on time and on budget. I hold dual American and British citizenship, which allows me to work throughout Europe.

Please contact me at budapest@earthlink.net or at 818-710-8860.

Classified Advertising is accepted in the category of Employment.

The rate for organizations to post job opening announcements is US$0.50 per word.

There is no charge for individuals to post an ad in the "Position Sought" category.

LF Examiner **SUBSCRIPTION ORDER FORM**

Enter my one-year subscription (11 monthly issues) to LF Examiner for US$327. ($US377 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 5430 Lynx Lane, #223 · Columbia, MD 21044 USA · Tel: 410-997-2780 · Fax: 410-997-2786 · orders@cinergetics.com

SHORTS

Beauty and the Beast watch

In its first full month in theaters, **Disney**'s LF edition of ***Beauty and the Beast*** grossed US$15.3 million worldwide, $13 million on 68 North American (i.e. U.S. and Canadian) LF screens and $2.3 on 30 international screens. This averages to $36,283 per screen per week overall, $44,897 per week per screen domestically and $17,391 per screen internationally.

Looking at the domestic numbers and assuming most theaters held to the reported contract requirement of 40 shows per week, the average take per show was $1,122. At a mean ticket price of $9.00, approximately 125 people attended the average show, which is 36% of theater capacity.

Buena Vista International seems to have been a little more lax on the 40-show-per-week requirement than its American cousins. The Web sites of some international theaters indicate they are showing the film as few as 14 times per week. Our quick survey yielded an average of about 28 shows per week and therefore a mean gross of $621 per show. Assuming an average ticket price of US$7.50, about 83 people attended the average show overseas, which is one quarter the capacity of the typically smaller theaters outside the U.S.

(We have based our calculations on data from our database, surveys we have conducted, and publicly available sources, but we advise readers that assumptions we've made could be inaccurate.)

After the fifth week (ending Feb. 7), and at five-week intervals thereafter, theaters will be permitted to reduce the number of screenings per week. This may not have a dramatic effect on box office if the general level of interest remains steady and similar numbers of people are funneled into fewer shows.

Euromax to screen 4 new films

The **Euromax Filmmakers' Symposium**, being held Feb. 10–13 in Berlin, will feature screenings of four new LF films prior to their public premieres: ***Horses: The Story of Equus***, ***Lewis and Clark: Great Journey West***, ***Kilimanjaro: To the Roof of Africa***, and ***Skydance***.. (*See pages 14–15 for more details on each.*) Also showing will be ***The Human Body***, which opened last fall.

The meeting will include a works-in-progress screening and extended panel discussions on the economics, technology, and esthetics of LF filmmaking. For more information visit www.euromax.org.

Next month's issue of *LF Examiner* will feature full coverage of the symposium.

Majestic White Horses in Atlanta

MR-Films' *Majestic White Horses* held its North American premiere at the **Fernbank Museum of Natural History** in Atlanta in December. Present were director **Kurt Mrkwicka**, Austrian Ambassador **Peter Moser**, and **Tom Stewart**, a former U.S. Army officer who participated in the rescue of the Lippizaner stallions during World War II that is depicted in the film.

Austrian Ambassador Peter Moser (left) presents a statuette to former U.S. Army officer Tom Stewart.

Mrkwicka tells *LFX* that Ambassador Moser presented Stewart with a special decoration for his service to the famous performing horses.

Spokane planning new IMAX

The city of Spokane, WA, has solicited requests for qualifications for a partner that would help it develop a new science technology center and IMAX theater on the north bank of the Spokane River. The site is across the river from **Riverfront Park**, location of the 1974 World's Fair and the IMAX theater that was built there in 1978.

A pre-proposal conference held on Jan. 28 was attended by representatives of nearly 30 interested companies. The selection of the partner will be made by August 2002, after which the city and the winning company will begin developing detailed plans for the facility. City officials say the project will probably take a couple of years to complete, and that the existing IMAX theater will remain in operation at least until the new one opens.

GSTA Board members

The **Giant Screen Theater Association** announced in January the election, re-election, or appointment of nine officers to its Board of Directors. They are:

Associate Members Committee: **Mark Katz, nWave Pictures Distribution**.

Conference and Awards Committee: **Claude Benoit, Vieux-Port de Montréal; Jim Marchbank, Science North; Kazuyo Takehara, Dentsu Tec, Inc**.

Education, Liaison, and Research Committee: **Peter Giles, Tech Museum of Innovation; Greg MacGillivray, MacGillivray Freeman Films; Paul Smith, Glasgow Science Center; Kathy Sullivan, COSI Columbus**.

Production and Technical Committee: **LeRoy London, National Air and Space Museum**.

Di Guilio, Feeney win awards

Edmund Di Giulio and **Ray Feeney** have won technical awards from the **Academy of Motion Picture Arts and Sciences®** that will be presented at the Scientific and Technical Awards Dinner on March 2 in Los Angeles.

Di Giulio, founder and former president of Cinema Products, Inc., will be presented with the **Gordon E. Sawyer Award** for "technical contributions [that] have brought credit to the industry." He was instrumental in developing the Steadicam, the CP-65 camera, and the Showscan 5/70 60 fps cameras and projectors. He is now with the Steadicam division of **Tiffen Inc.**

Feeney, founder of **RFX, Inc.**, will receive the **Bonner Medal** for "his pioneer-

*(See **SHORTS** on page 17)*